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Titus d'Ernesti	Frederic Grant Gleason	Edith Greco
Anna Bulkeley-Hills	Perdandin von Hiller	Wilhelm Junk
Charles M. Schmitt	Robert Volkmann	Fannie Hirsch
Friedrich von Flotow	Julius Rietz	Michael Banner
Franz Lachner	Max Heinrich	Dr. S. N. Penfield
Heinrich Marschner	A. L. Guille	F. W. Riesenfeld
Edmund C. Stanton	Ovide Musan	Emil Mahr
Nestore Calvano	Anton Udvardi	Otto Sutro
William Courtney	Alcuin Blum	Carl Faellen
Josef Staudigl	Joseph Koegel	Belle Cole
Luit Veling	Ethel Waterfield	Carl Millocker
Mrs. Minnie Richards	Carlyle Petersilea	G. W. Hunt
Florence Clinton-Sutro	Carl Retter	Georges Bizet
Arthur Friedheim	George Gemmling	John A. Brockhoven
Clarence Eddy	Emil Liebling	Edgar H. Sherwood
Franz Abt	W. Edward Heimendahl	Ponchielli
Fannie Bloomfield	Mrs. Clemelli	Edith Edwards
S. E. Jacobson	Albert M. Bagby	Carrie Hun-King
C. Mortimer Wiske	W. Waugh Lauder	Pauline l'Allemand
J. O. Von Prochazka	Mrs. W. Waugh Lauder	Verdi
Edward Grieg	Adolf Henselt	Hummel Monument
Eugen d'Albert	Hans von Bülow	Berlioz Monument
Lilli Lehmann	Clara Schumann	Haydn Monument
William Candius	Joachim	Johann Svendsen
Franz Kneisel	Samuel S. Sanford	Strauss Orchestra
Leonard Campanari	Franz List	Anton Dvorak
Franz Rummler	Christine Dossert	Saint-Saëns
Blanche Stone Barton	Dora Henningsen	Pablo de Sarasate
Amy Sherwin	A. Stanley	Jules Jordan
Thomas Ryan	Ernst Catenhusen	Albert R. Parsons
Achille Errani	Heinrich Hofmann	Ther. Herbert-Foerster
C. Jos. Brambach	Charles Fradel	Bertha Pierson
Henry Schradieck	Emil Sauer	Carlos Sobriao
John F. Rhodes	Jesse Bartlett Davis	George M. Nowell
Wilhelm Gericke	D. Burneister-Petersen	William Mason
Frank Taft	Willis Nowell	Padeloup
C. M. Von Weber	August Hyllested	Anna Lankow
Edward Fisher	Gustav Hinrichs	Maud Powell
Kate Rolla	Xaver Scharwenka	Max Alvary
Charles Rehm	Heinrich Boettel	Josef Hofmann
Harold Randolph	W. E. Haslam	Hindeli
Minnie V. Vandever	Carl E. Martin	Carlotta F. Pinner
Adele Aus der Ohe	Jennie Dutton	Marianne Brandt
Carl Klindworth	Walter J. Hall	Gustav A. Kerker
Edwin Klahre	Conrad Ansoorge	Henry Duzens
Melen D. Campbell	Carl Baermann	Emma Juch
Alfredo Barili	Emil Steger	Fritz Giese
Wm. R. Chapman	Paul Kalisch	Anton Seidl
Otto Roth	Louise Svecenski	Max Leckner
Anna Carpenter	Henry Holden Huss	Max Spicker
W. L. Blumenstein	Neally Stevens	Edith Graves
Leonard Labatt	Dys Flanagan	Herman Ebeling
Albert Venino	A. Victor Benham	Anton Bruckner
Josef Rheinberger	Mr. and Mrs. Carl Hild	Mary Howe
Max Bendix	Anthony Stankowitch	Attalie Claire
Helene von Doenhoff	Moriz Rosenthal	Mr. and Mrs. Lawton
Adolf Jensen	Victor Herbert	Fritz Kreisler
Hans Richter	Martin Roeder	Madge Wickham
Margaret Reid	Joachim Raff	Richard Burmeister
Emil Fischer	Felix Mottl	W. J. Lavin
Merrill Hopkinson, MD	Augusta Ohnström	Niels W. Gade
E. S. Bonelli	Mamie Kunkel	Hermann Levi
Paderewski	Dr. F. Ziegfeld	Edward Chadfield
Stavenhagen	C. F. Chickering	James H. Howe
Arrigo Boito	Villiers Stanford	George H. Chickering
Paul von Janke	Louis C. Elson	John C. Fillmore
Carl Schroeder	Anna Mooney-Burch	Helene C. Livingstone
John Lund	Mr. and Mrs. Alves	M. J. Niedeck
Edmund C. Stanton	Ritter-Goetze	Franz Wilczek
Heinrich Gudehus	Adele Lewing	Alfred Sormann
Charlotte Huhn	Pauline Schöeller-Haag	Juan Luria
		Carl Busch.

WE would like to know if Helen M. Sparmann, the author of that clever brochure, "An Attempt at an Analysis of Music," is still connected in an official capacity with the Cincinnati College of Music.

FROM a recent cablegram we learn that the preparations for the production of "Lohengrin" in Paris are well advanced.

The world is moving rapidly.
Don't be a clam!

AT the monster concert to be given by the Aschenbroedel Society at the Madison Square Garden September 18 Anton Seidl will conduct the orchestra of 300 picked musicians. Please look in future numbers of THE MUSICAL COURIER for further details.

THE Boston "Musical Record," which is a sort of a monthly musical scrap bag, says that "Mr. Adamowski" conducts with skill.

Ordinary conductors generally use a baton, but Timothy, being talented, of course is eccentric.

ALL reports that Nahan Franko (who is musical conductor for Kiralfy's spectacle "Solomon; or the Sheenies' Stumble," at Weehawken) has engaged Mr. Lucullus Epstein as Shofar virtuoso to take the place of Osmond Tearle Levy are false. Bolossy Kiralfy says so, and he ought to know.

MR. F. X. ARENS, the talented composer and Berlin correspondent of THE MUSICAL COURIER, writes us that he was to have given a concert devoted to American compositions at Sondershausen July 5. The program consisted of Boies's "Festival Overture," Arthur Bird's "Carneval Scene," Victor Herbert's Spring suite, Carl Busch's "Reverie Pastoral," H. H. Huss' romanze and polonaise for violin and orchestra, Van der Stucken's "Tempest" music, and something by Mr. Arens himself. He is doing good work for the American composer abroad.

THE current number of "Harper's Monthly" contains a graceful tribute to Theodore Thomas from the polished pen of George William Curtis. It is in effect what Mr. Curtis said at the dinner given to the veteran conductor by his admirers at Delmonico's recently. Mr. Curtis does ample justice to the theme, but we wish he had not referred to the passion or power of Miss Adele Aus der Ohe's performance of the Schumann concerto at the last Philharmonic concert. Miss Aus der Ohe never played in a flabbier or a more uninteresting fashion than on that occasion. But then Mr. Curtis is not a music critic after all.

WHO is Prof. William S. Waith, of Buffalo, who has just received and accepted the absurd title "Doctor of Music?" Must this paper again call attention to the fact that some of the cheapest musicians in this land—men who could not pass an examination of the American College of Musicians—are enjoying the questionable distinction conveyed by this title, and that the true musician never uses it if by some fatuitous circumstances he becomes entitled to that privilege? If Prof. William S. Waith desires to be enrolled among the musical humbugs of America the best course for him to pursue to accomplish the end is to use the affix Mus. Doc.

THE Louisville "Times" publishes the following bit of interesting news:

Mrs. Scott-Siddons and her son, Henry Waller, the well-known musician, will leave on Saturday for New York, which city they will make their future home. Mr. Waller has resided in this city long enough to have made a number of warm friends who are much grieved to feel that he will give up his home here.

In New York Mr. Waller will be the pianist of the Philharmonic Society and will play at the Carnegie Music Hall. He is one of the most accomplished pianists in this country, having been a pupil of Liszt and Von Bülow, and New York will afford him a larger field for his chosen art.

We never knew of the existence of such a position as "pianist of the Philharmonic Society" until now, though we have heard several talented pianists play in conjunction with the society, Joseffy among the rest. Mr. Waller will probably play at Carnegie Music Hall, for anybody can who pays and plays. New York is madly anxious for more Liszt and Bülow pupils, particularly as you can stand at any given spot and by throwing a brick in any direction will surely hit

either a Liszt or a Bülow pupil. Besides, Mr. Waller is not one of the most accomplished pianists in the country; in reality being decidedly mediocre and not even possessing the Münchhausen-like abilities of a Benham to recommend him to public favor. Still, let him come by all means.

THE new Richard Wagner Society in Milan has just organized with 150 members, and one in Turin has already 540 members. Others are being organized all over Italy, and it now seems as if she has awakened to the fact that she has been left behind in the artistic struggle for existence.

We firmly believe, however, that Italy, with her grand resources and superb native talents, will in time forge ahead in the race. Such was Richard Wagner's belief, and he was a shrewd, far seeing critic. Italy, with her enormous heritage of art, may after all take precedence over all other nations in the musical art.

THE country is resting easier after the Fourth of July, and also because we have at last discovered who Charles Holman Black is! For years the cablegrams have been laden with the news that Charles Holman Black has been singing for royalty and vocally disporting himself for the benefit of the earth and England generally. We recently asked: Who is Charles Holman Black? And we learn that the gentleman is a protégé of the Holman family in this city and is a baritone of drawing room powers who has friends at the other end of the cable and who is good looking, poses, and was a pupil of Faure, who, however, does not care to acknowledge the pupil, all of which shows the value of self puffery and also advertising in these columns.

AS an evidence of the thoroughness of musical training and discipline we think the annual examination of the pupils of the Royal Conservatory of Music at Sondershausen, in Thuringia, Germany, is worthy of mention.

They gave a performance of Conradin Kreutzer's "Nachtlager in Granada," which was participated in by pupils of the conservatory only; that is to say, the solo parts, the chorus parts, the orchestra and the conductors were recruited from the ranks of the establishment.

How many conservatories could do this, particularly when one considers the critical audiences of Sondershausen? It must be remembered, however, that the head of this institution is the eminent composer, conductor and cellist, Carl Schroeder.

"THE Woman About Town" of the "Evening Sun" recently received the following communication:

To the Woman About Town:

DEAR MADAM—I find the following in your column: "At the Händel Festival, held last week in the Crystal Palace in London, there appeared for the first time in this orchestra, which numbered 502 instruments, eight women performers. One swallow doesn't make a summer, but one petticoat in a precinct hitherto unadorned by petticoats scores a victory. As for the simultaneous ornamentation of eight petticoats—why that's as good as a hundred."

Allow me to say that in ever progressive America women have played in professional orchestras for years. I will mention only two names familiar to New York musicians—Mrs. Maretzek, the wife of Mr. Max Maretzek, who was for years the harpist in the orchestra of the Italian opera at the old Academy of Music of blessed memory, and Miss Anna M. Winch, a Southern girl, who was for four years the harpist of Mr. Anton Seidl's orchestra at the Metropolitan Opera House and who for the past three years has been a valued member of Mr. Theodore Thomas' orchestra.

Miss Winch is also a member of the New York Philharmonic Orchestra, the Brooklyn Philharmonic Orchestra, the Philadelphia Philharmonic Orchestra and the New York Musical Mutual Protective Union. She plays the harp in the choir of St. Bartholomew's Church, on Madison avenue, on Sundays, has many pupils, and finds time to do two or three other things. Every musician who knows her speaks with respect of her as a woman and as a musician. The public doesn't hear so much about her in the papers as it does about several charming young women who give concerts as harp soloists in becoming gowns and picturesque poses; but conductors like Thomas and Seidl know her value, just as they know the value of first trumpets like Dietz and Sieffert, as compared to show soloists like Levy.

The writer may mention, casually, that this is the testimony of a man who has always paid his cold cash at concert and opera; who does not know Miss Winch personally, but who wishes to lay a respectful tribute of honest admiration at the feet of a brave girl who has fought her way up on merit and modesty, and who has been a pioneer for her sex in a new field.

There is no reason why women of the requisite musical talent should not with proper training take their places as orchestral musicians in the profession and earn good salaries. There is only one general limitation their sex imposes, to wit, their lack of strength as compared to that of men prevents their playing the heaviest of symphonic and operatic music with full effectiveness. As violinists, cellists and contrabass players they have already entered the profession, but there is a wide field for them, scarcely touched as yet, in the wind choir.

There are 2,500 musicians in the New York Musical Union, but there are never really enough first-class French horn, oboe, clarinet and bassoon

players, and there is always room for more good trumpet, slide trombone and flute players. Wind instruments used reasonably have built up many a pair of weak lungs and lengthened many a life.

So, to sum up: Lovely woman wants (1) musical talent, (2) proper training, (3) pluck and common sense, (4) good natural teeth, unspoil by eating candy. Given all these she can become a wind instrument player and thereby earn a good living herself and open a new field to her sex. Let us wish her success.

New York, July 1, 1891.

By all means let us have wind instrument players among the fair sex. In fact there be those who claim that a woman's power in a connubial argument depends upon her superior breathing resources; but then this is impolite, so we will desist.

ANTON SEIDL does not wish to be considered in any way as intrenching on the right of **Pietro Mascagni**, the composer of "Cavalleri Rusticana," an intermezzo of whose Mr. Seidl orchestrated for his own use solely at the Brighton Beach concerts. Mr. Seidl had the permission of Mascagni's publishers to arrange the intermezzo, for the orchestral score has as yet not arrived.

Mr. Seidl has not the slightest intention of orchestrating the opera as a whole, nor yet of depriving its composer of his rights in this country. He is simply doing some pioneer work for Mascagni.

GOSSIP prevailing on the next season of Italian opera in this city gives the imagination full play, and among many rumors it is said that **Lilli Lehmann** has signed with Abbey, and that the speculative manager is having a bitter feud with his former aid, **Marcus Mayer**, due to the latter's anxiety to secure a contract from **Adelina Patti** for concerts here next season, while Abbey wants her services at the opera, £1,000 a night being her figure.

The engagements already said to have been arranged by Abbey are sufficient to bankrupt any financial institution with less capital than the Standard Oil Company.

THE following cablegram appeared in last Saturday's "Sun."

BOSTON, July 3.—There is much interest here in the engagement just announced of **Nikita**, the singer, and **Prince Mirza Riza**, consul general and aide-de-camp to the Shah of Persia.

Nikita's earlier life was very picturesque. She is a native of Virginia, and since her earliest childhood displayed a marvelous gift of song.

At six years of age she used to sing in concerts. At about this time she was stolen by the Indians, and for five years she lived with them.

Nikita, the chief of the tribe, acted as a father to her, and she bore his name. He received a mortal wound in saving her life, and while dying ordered his people to discover **Nikita's** parents and restore her to them. The vow was fulfilled.

Nikita does not intend to retire from the stage after marrying the Persian. A clause in the marriage contract expressly stipulates that she shall be allowed to exercise her profession during five months of each year.

There is no use denying the ingenuity of the advertising manager after reading the above.

An ex-Indian princess who sings and marries a Persian prince is an attraction that will simply throw anything into the shade that either Mr. Abbey or Mr. Locke can devise.

We fairly thirst to hear and see **Nikita**.

PERSONALS.

LOUISE NATALI.—With pleasure we present the picture of **Mrs. Louise Natali**, the soprano, and an artist who by natural talents and industry has forged to the front in the ranks of contemporary vocalists. **Mrs. Natali** studied with **Marchesi** in Paris and her work is remarkably clean cut and sympathetic. Her voice, a light high soprano of singular flexibility, is admirably cultivated, and her recent singing of "Una voce poco fa" at the Madison Square Garden, under **Gilmore's** baton, stamped her at once as an artist of unusual musical attainments. **Mrs. Natali** will be heard often in this country during the coming season, for she has numerous flattering offers, some of which she has accepted.

TAG ENGAGED.—**Tagliapietra** has signed with **T. Henry French** to sing the part of "Vincent" in **Audran's** "La Cigale" at the Garden Theatre in October.

GOTTSCALK.—**Gottschalk** seems destined to be a musical name, for another **Louis** has arisen. **Louis F. Gottschalk** is his full name, and he hails from Los Angeles, although a native of St. Louis.

Mr. **Gottschalk** is a pupil of **Urban Kogel** and others in Berlin, and is a bright, talented, energetic young man who does not believe in letting the grass grow in the vicinity of his pedal extremities. His American comic opera "Yorktown," the libretto by **Frank Gaylord**, is full of melody and dash, and has been very favorably spoken of by prominent musicians, and **Lillian Russell** has declared her intention of presenting the work next season at the

Madison Square Garden Theatre. The possibilities are, however, that the opera may be heard in Boston first, for several **Hub** managers have been negotiating with the composer for it.

LUDWIG'S MODESTY.—**Will Pruette**, who was for many years the baritone of the **Emma Abbott Opera Company**, came over to New York lately from his home in Washington. If there is one baritone in the world that **Pruette** admits to be as good as himself it is **William Ludwig**, the English singer. **Ludwig** has been on the stage probably a quarter of a century, but his stage experience has not made him at all stagey. He is utterly unsophisticated still, as will appear from the story which **Pruette** tells about him.

"We were guests at the Press Club in Washington," said **Pruette**. "The boys lionized **Ludwig**. There was no need to lionize me, because I was almost one of themselves. In fact, it was I who introduced **Ludwig** to the club. Its members are the most hospitable fellows in the world, and everyone was trying to outdo his neighbor in entertaining **Ludwig**. One of the very best of them—a good story teller—thought it would be in order to tell the latest funny story for the visitor's edification. So he made this suggestion without any scruple or hesitation:

"'Before I start,' said he, 'I may tell you that it is a naughty story—quite naughty, in fact. It is real nasty; one of the worst I ever heard, but it is very clever.'

"The obliging gentleman was not obliged to proceed any further with his hospitable project. **Ludwig** turned and, with an earnestness that was dramatic, he said: 'Don't do that, sir, if you please. You will oblige me very much if you will refrain from telling any improper stories while I am here. If you insist upon telling it I must leave right away, and I should be sorry to do that.'

"The gentleman of the story collapsed. He was in a pitiful plight. He had not a word to say. The other members of the club sitting around were almost equally surprised. They had started out with the idea that a veteran opera singer must be totally depraved, and **Mr. Ludwig** gave a very violent shock to their preconceived notions. They liked **Ludwig** better after that night."

WHO IS KOENIG?—**Springfield, Ohio, July 1**.—**Walter Koenig**, a young pianist and violinist, who formerly lived in New York, where, it is said, he played in the **Theodore Thomas** orchestra, was arrested at **Danville, Ill.**, Tuesday night, by a marshal from **Wabash, Ind.** He was charged with horse stealing.

Koenig, who claims to be of noble lineage, eloped with **Grace Rushton**, a good looking girl, eighteen years old, belonging in **Wabash**. It is alleged that his neglect of certain legal formalities invalidates the marriage he supposed made the girl his wife. It is also alleged that he sold a valuable violin to which he had no claim. Musically he is a fine artist, and he had started on a successful concert tour when arrested.

A TALENTED AMATEUR.—**Mrs. Stephani Pelisse** died on Thursday at her home, 29 East Eleventh street. She was born in Paris on February 27, 1809, and was educated in that city. In her youth she showed a great fondness for music and studied at the Paris Conservatory. In 1837 she came to this country with her husband. Since his death, twenty years ago, she has lived a retired life.

RITTER-GOETZE.—**Marie Ritter-Goetze**, who was a leading contralto of the Metropolitan Opera House last season, arrived last week by the **Havel** from Europe. She is to sing in different musical festivals, beginning in New York. She will then leave for the West, where she is engaged for a number of concerts. **Mrs. Ritter-Goetze** is under the management of **Henry Wolfsohn**.

MUSIN AND HIS NEXT SEASON.—**Ovide Musin**, the violinist, who marries **Miss Juliette Folville**, the composer, pianist and violinist, will, in conjunction with his bride, appear at the Academy of Music, Brooklyn, October 19. **Mrs. Musin** will play on this occasion only her own compositions for both violin and piano. She will also conduct her own symphony, to be played by an orchestra of seventy musicians. Besides this remarkable artist **Mr. Musin** will have as members of his company **Mrs. Duquesne**, soprano, late of the Grand Opéra, Paris; **Matapoura**, a baritone, also from the same establishment; **Inez Parmater**, mezzo-soprano, and **Edward Scharf**, musical director. The company will probably go to Australia next May.

MRS. NATALI.—The charming soprano **Natali** and family will rusticate during the summer months in a beautiful spot outside of Baltimore.

LACHNER.—On June 19 **Vincenz Lachner** celebrated his eightieth birthday in **Carlsruhe**, where he resides.

JOHN MARQUARDT SAILS.—**John Marquardt**, the violinist and concert master of the Philharmonic Club, sailed for Europe July 2. He returns in the early fall.

O'MAHONEY SINGS.—**Edward O'Mahoney**, the basso, made a distinct hit last week at the Madison Square Garden with **Gilmore** by singing "Falstaff's" song from **Niccolai's** "Merry Wives of Windsor." He had to respond with an encore.

Mr. O'Mahoney has just been done into clay by the

talented sculptor **Clio Hinton**, who has made a very spirited and picturesque likeness of the genial Irish basso.

J. H. HOWE.—**Mr. James H. Howe**, the well-known musical director of the De Pauw University, Greencastle, Ind., is at Brighton Beach, enjoying **Seidl** and the sea.

DEUTSCH IN DEUTSCHLAND.—**Mr. Deutsch**, the well-known violinist and teacher, sails to-morrow on the **Columbia** to visit Vienna and Bayreuth. He will return in September to resume his classes.

EINSTEIN.—**Miss Rosella Einstein**, the young soprano and pupil of **Murio-Celli**, has been engaged by **Gilmore** to sing at Manhattan Beach part of the season.

BERNHARD STAVENHAGEN.—**Bernhard Stavenhagen**, the great Liszt player, will leave Germany for England in December and give a series of concerts in Great Britain. Besides giving concerts in Germany in the fall he will play once in the Berlin Philharmonic concerts under **Von Bulow**.

JAHN IN BERLIN.—**Wilhelm Jahn**, the conductor of the Imperial Opera in Vienna, spent the last week of June in Berlin for the purpose of securing fresh vocal material for his establishment.

THANKS FROM THE WIDOW.—The widow of **Peter Cornelius** has sent a dispatch to the **Lessing Theatre** congratulating **Angelo Neumann** and the company on their performance of the "Barber of Bagdad."

FREDERICK C. TRAIN.—The attorney of music publisher **Gordon's** estate, who is displaying great skill in managing the legal side of its affairs, is **Frederick C. Train**, who once wielded the pen on the "Star." He now has an estate of at least \$2,000,000 to handle, the personal property alone amounting to \$1,000,000, while the real estate in this city, Westchester County and Jersey City amounts to fully as much more, even if not more so.

MARSHALL P. WILDER IN LONDON.—By the courtesy of **Mr. Charles Wyndham Marshall P. Wilder** had the use of the Criterion Theatre, London, on July 2, to give a matinee concert, and among those who participated were **Mrs. Belle Cole**, **Florence St. John**, **Geraldine Ulmar**, **Anna Theresa Berger**, the **Philomela Ladies' Quartet**, the **Meister Glee Singers** and **Alice Pshaw**, the whistler.

American College of Musicians.

THE sixth annual examination by the examining board of the American College of Musicians was held at the University of New York from June 23 to 27. The requirements are high, but the following candidates will gain the valuable diploma of the college. Fellowship Degree—**Sarah C. Very**, New York, piano; **Fannie L. Story**, Gloucester, Mass., organ. Associate Degree—**Fannie L. Story**, Henry Tskudi, New York; **N. L. Wilbur**, Providence, R. I., organ; **Nellie M. Anderson**, San Francisco, Cal.; **Rose W. Greenleaf**, Springfield, Mass.; **Jennie L. Murkland**, Lynn, Mass., piano. The annual meeting for the election of officers resulted in the election of the following well-known musicians as examiners for the coming year: Piano, **Wm. Mason**, **A. R. Parsons**, **Fannie Bloomfield-Zeisler**, with **Wm. H. Sherwood** and **Chas. Jarvis**, alternates; organ, **S. P. Warren**, **S. B. Whitney**, **G. E. Whitney**, with **Clarence Eddy** and **A. A. Stanley** alternates; theory, **W. W. Gilchrist**, **Dudley Buck** and **Thomas Tappier**, with **E. M. Bowman** and **F. Grant Gleason** alternates; voice, **Luisa Cappiani**, **F. W. Root** and **J. H. Wheeler**, with **F. Korbay** and **Wm. Courtney**, alternates; public schools, **N. Coe Stewart**, **F. F. Heath**, **Wm. H. Dana**, with **J. A. Butterfield** and **F. A. Lyman** alternates; violin, **S. G. Jacobsohn**, **G. Dannreuther** and **J. H. Beck**, with **G. Pringnitz** and **A. Waldauer** alternates. **E. M. Bowman**, of New York, was re-elected for the seventh term as president. **Robert Bonner**, 60 William street, Providence, R. I., is the secretary and treasurer, of whom all information concerning the examinations can be obtained.

An important result of the meeting this year is the decision of the college to restrict honorary degrees entirely to musicians of international reputation, compelling all others who wish to join to pass the prescribed examinations.

The next examination will be held in Chicago, Ill., commencing on Tuesday, June 28, 1892.

A. C. C. A. PRIZES.—The American Composers' Choral Association, organized for the production of choral works by native and resident composers, has adopted as one of the articles of its constitution the following, viz.: "Two gold medals as prizes shall be offered yearly.

"The first medal of the value of \$100 for the best cantata with accompaniment, not to exceed fifteen minutes in duration.

"The second of the value of \$50 for the best part song."

All compositions must be sent in anonymously, with a motto, accompanied by a sealed envelope containing the composer's name and address, addressed to the president, **Mr. Charles B. Hawley**, Metropolitan College of Music, 19 and 21 East Fourteenth street, before September 20. The two successful compositions will be sung in the first concert of the season 1891-2 by the association and also some of those standing next in merit.

The judges will be announced in due time.

The Song Festival at Newark.

NEWARK, N. J., July 6, 1891.

LAST week ushered in one of the most important events in the history of music in this country, the occasion being the sixteenth national Saengerfest of the Northeastern singing societies from various parts of the country, Troy, Baltimore, Philadelphia, and aggregating over five thousand German singers, the Fest Hall especially erected for the occasion being situated in Caledonian Park, on Springfield avenue. No event in the history of the city has attracted such an immense throng of interested spectators, and never has one of these soul stirring festivals of song been opened under happier and more auspicious circumstances.

The first rehearsal of the united singers was held in the Fest Halle, Saturday morning at 10 o'clock, under the direction of First Fest Director Frank Van der Stucken, about fifteen hundred singers participating. At 9 o'clock on Saturday the "reception concert" tendered to the visiting societies by the local singers took place under the direction of Mr. Johannes Werschinger, the second Fest Director, about eight hundred taking part, assisted by an orchestra of over one hundred musicians and Mrs. Ida Klein-Euler, soprano, and William Bartels, tenor.

The program was as follows:

Overture, "Der Freischütz,"	Von Weber
"Begrüßungschor"	E. Fromm
Aria of "Elizabeth," from "Tannhäuser"	Wagner
"Morgenstille"	C. Isenmann
Hungarian Dances	Brahms
"Mutterseelenallein"	Braun
"Wanderlied"	Schumann
"Völkerfreiheit"	Attenhofer
Chorus and orchestra.	
Solo, Mr. W. Bartels.	

The orchestra in the overture from "Der Freischütz" at once evinced great power and also showed the most careful training. Mr. Werschinger had a good opportunity to display his control of choral and orchestral forces and he exhibited qualities that showed the choice of him as second Fest Director by the managers of the festival as certainly an appropriate one.

He has a wonderful amount of personal magnetism which seemed to impress greatly those under his baton, so that they responded to his beat with great unanimity. The overture was played with a dash and spirit seldom heard in an orchestra of that number of musicians. In the Hungarian Dances, by Brahms, they again showed the strictest attention to the baton.

Of the choruses the "Völkerfreiheit" was undoubtedly the best number on the program, the solo, the immense chorus and the orchestra being exceedingly effective. This composition begins with a piano movement, but swells into a mighty paean of praise which cannot fail to arouse intense enthusiasm in both audience and singers. The choruses à capella were all well sung, although the first one was undoubtedly the better.

The harmonies were remarkably clear and well brought out, and the shading being simply extraordinary. Of the soloists Ida Klein-Euler made the greatest hit in the aria from "Tannhäuser," her clear soprano voice being heard to great advantage in the large auditorium. She was twice recalled, and had to repeat the aria in full to satisfy the audience. Mrs. Euler is always a favorite in this city, and her triumph is only another addition to an already long list.

Mr. William Bartels sang Schumann's "Wanderlied," and while he has a sweet tenor voice, it is hardly powerful enough to be heard to advantage in an auditorium the size of the Fest Hall. He, however, received an encore, to which he responded. His selections were accompanied on the piano by Mr. F. Q. Dulcken, the well-known composer, who is also an accompanist of rare merit. Altogether the concert was a success.

The second concert, given in the evening at 8 o'clock, was a popular orchestral concert under the direction of Van der Stucken, the program being as follows:

PART I.

Overture, "Zampa"	Herold
Andante, Fifth Symphony	Beethoven
"National Suite"	Rietzel
"Loin du bal"	Gillet
"Entracte Gavotte"	Gillet
Festmarch	Svensden

PART II.

Overture, "Merry Wives of Windsor"	Nicolai
"Ave Marie"	Gounod
Neapolitan scenes	Massenet
Waltz, "Wiener Blut"	Strauss
American fantasia	Spicker

The first work, "Zampa," was given with the utmost spirit and dash, and also at a tempo that, with a less experienced conductor and a less efficient orchestra, would have resulted in chaos, but given at this rapid tempo and splendidly played gave an entirely new character to this

much played composition. The novelty of the evening was the "National Suite," by J. C. Rietzel, which he conducted in person. He received much applause, the second movement being especially pleasing to the audience.

The next number, a double one by Gillet, was heartily applauded, the first being repeated in response to continued applause. The march, however, is a military composition, and was both well given and received.

The second part opened with the well worn overture, the "Merry Wives of Windsor," which was given with great intelligence and also great care, while the following number was one of the best on the program, the two harps in the orchestra playing the accompaniment and the obligato being played by the 'cellos. The number by Massenet and Strauss' waltz, "Wiener Blut," were satisfactory, the waltz being played with good taste. The following and concluding number, the "American Fantasie," by Spicker, consisted of a medley of patriotic airs, including the "Star Spangled Banner," "John Brown's Body" and "Yankee Doodle," and could not have been more appropriate had it been written expressly for this occasion.

Not too much can be said of the manner in which Van der Stucken handled the forces under his command. This concert was very successful from a musical point of view, but the audience was not as large as at the afternoon performance, a great many people who would otherwise have gone to the concert attending the display of fireworks given by the city.

The concert Sunday afternoon was the "Preis Concert," or in other words the concert at which the various societies contested for the prizes, there being six societies in the first class and fifteen in the third class. The societies of the first class are as follows: The Vereinigte Saenger, Brooklyn, under the direction of Guenther Kiesewetter; Der Vereinigte Saenger, Baltimore, N. Tillman director; Vereinigte Saenger, Troy; Der Vereinigte Saenger, Philadelphia, C. A. Hartmann; Der Vereinigte Saenger, New York, C. Hein; Der Vereinigte Saenger, Trenton, E. Knapp, while the third class consisted of the following societies: Columbia Gesang Verein, Philadelphia; Cecilia Mannechor, Allegheny City, Pa.; F. Glueck Quartet Club, Brooklyn; Concordia, Carlstadt, N. J.; Gesang Verein Concordia, East New York; Sängerbund, Wilkesbarre, Pa.; Ehrenritter Gesang Verein, New York city; Germania Mannechor, Washington; Arbeiter Mannechor, Elizabeth, N. J.; Lyra, Hoboken; Concordia, Philadelphia; Arbeiter Mannechor, Baltimore; Franz Schubert Mannechor, New York city; East Trenton Mannechor, Trenton, N. J.; the Delaware Sängerbund, Wilmington.

The judges of the prize singing are Dudley Buck, Max Braun, H. Mosenthal, Adolph Neuendorff and Henry Zöllner.

Contrary to the usual custom the judges' names were not kept secret this year, and they will occupy seats together at a table near the singers and have the opportunity of conferring while judging. The prizes were to be presented by President Lentz on Tuesday.

The first Fest concert, in which all the singers took part, took place Sunday evening at 8 o'clock. The chorus, numbering nearly five thousand, were assisted by Marie Ritter-Goetze, the contralto of the Metropolitan Opera House Company of New York city; Miss Maud Powell, the well-known violinist, and Ida Klein-Euler, who has been already spoken of, and the orchestra. The concert, as given, was under the direction of Van der Stucken, the program being as follows:

Vorspiel, "Die Meistersinger"	Wagner
"Weihe des Liedes"	Baldamus
Grand chorus and orchestra.	
(Solo by Marie Ritter-Goetze.)	
Violin concerto in G sharp	M. Bruch
Maud Powell and orchestra.	
"Die Lieder"	Haeser
Chorus à capella.	
Aria from "Samson and Delila"	Saint-Saëns
Goetze and orchestra.	
Ballet music from "Feramors"	Rubinstein
Orchestra.	
"Hardenrölein"	Werner
Grand chorus à capella.	
(a) "Murmeldes Lüftchen"	Jensen
(b) "Frühlingsleid"	Becker
Ida Klein-Euler.	
Festhymne, "Heil, Columbia"	Lachner

The orchestra numbers were given splendidly, the ballet music from "Feramors" being especially pleasing. The effect of the grand chorus is simply wonderful, and the control which the director has of the vast volume of tone and sound from it not less so. At one moment there is a volume of tone that is awe inspiring; it increases and increases until it becomes a torrent of sound, then a wave of the baton and it is gone. The beautiful effects of Werner's "Hardenrölein" were most magnificently brought out, and it was by far the most beautiful choral number. Mrs. Goetze was in very fine voice, her powerful, rich contralto being distinctly heard in all parts of the large auditorium. She was enthusiastically applauded, but did not respond to the recall.

Mrs. Klein's double number was also heartily applauded, but she also did not respond. Miss Powell's rendition of Bruch's concerto was highly artistic, but it was lost on many of the audience, as a large number could only hear

the forte passages, the piano notes being too soft for a building of the size of the Fest Hall.

The concert was successful in every particular, and was thoroughly enjoyed by the thousands of music lovers that filled the large hall to overflowing.

The program for to-day is as follows:

10 A. M.—Grand rehearsal of chorus in the Fest Hall.	
3 P. M.—Prize singing by the individual societies in second and first classes in the order named.	
8 P. M.—Second and final festival concert.	
Overture, "Ruy Blas"	Mendelssohn
Orchestra.	
"So Weit"	Grand chorus.
Recitation and aria, "Die Schöpfung"	Haydn
Emil Fischer.	
Suite, "Aus Algier"	Orchestra.
"The King in Thule"	Massed chorus.
(Solo by Mrs. Marie Ritter-Goetze.)	
Cello solo	Victor Herbert.
"Wohin mit der Freud"	Mass chorus.
"The Wanderer"	Schubert
"Mein"	Emil Fischer.
"Star Spangled Banner"	Buck
Mass chorus and orchestra.	

On Tuesday the parade will be held. In the afternoon Fest President Lentz will distribute the prizes, and the Sängerbund will conclude with a grand summer night's festival.

It is generally conceded that the chief prize—the Schubert bust—will go to the New York singers and that the next festival will take place in New York.

Third Annual Meeting of the New York State Music Teachers' Association.

Utica, Tuesday, June 30.

THE third annual meeting of the N. Y. S. M. T. Association opened at the Opera House in Utica, Tuesday morning, June 30, at 9:50, with an address of welcome by Mayor Goodwin. It was brief, but to the mark, punctuated with solid truths and lustily applauded. In response S. N. Penfield, president of the association, spoke as follows:

I desire to thank you for your kindly words of welcome. We are here in response to a cordial invitation extended to us at Saratoga. We have heard of Utica as a beautiful, enterprising and hospitable city and also as a musical city. Many of your musicians have a reputation far beyond your bounds. We have heard of your conservatory of music, which takes high rank among educational institutions. We come here from all parts of the musical world, and those you see here are the advance guards of a harmonious convention. We are here to confer, to promote plans for the advancement of our noble art. We have brought with us our voices, pianos, violins and other instruments and will enjoy ourselves in our own way. We hope the enjoyment will be mutual; that your citizens will find the event a pleasant one. When you consider that there are three grand concerts and eight recitals you will see that there is a great feast and abundance of variety. We hope you will not think there is too much of it or that you will be so surfeited that you will not want us to come again.

Again I thank you, Mr. Mayor.

In addition to this he spoke most encouragingly to the teachers assembled. There were some five or six hundred regular members present; also a number of other persons interested in music. After the appointment of a committee composed of Wm. M. Thoms, of the "American Art Journal," New York; D. N. Kelsey, Saratoga, and Von der Heide, New York, whose duty it would be to consider the recommendations made by the president, Mr. Lyman, of Syracuse, presented a report on teaching of music in the public schools. Among other things we learned from it that the proverbially obstinate school boards are beginning to look with more favor upon vocal music as a part of the child's education; that there are teachers who attempt to supervise the work without having had the necessary training, and that something besides the mere knowledge of music is required in order to teach teachers in the public schools. He urged that another effort be made this coming winter to secure from the State Legislature the passage of the proposed bill relating to public school music. A committee composed of F. A. Lyman, D. M. Kelsey and Miss J. Ettie Crane was instructed to look after that.

This was followed with a very interesting report of the committee on harmony, read by the president, S. N. Penfield.

The first session closed with the following piano recital:

Bourrée in G, transcribed by Pauer	Bach
Cradle Song	Henselt
Gavotte in E, transcribed by Pauer	Bach
Mazurka, op. 7, No. 3	Chopin
Lullaby, "Rock Me to Sleep"	Strlezi
Waltz, op. 26	Godard
Mr. Riesberg.	
"Impatience"	Schubert
"Morning Greeting"	Mr. Runk.
Hungarian Rhapsodie, No. 4. Finale	
Hungarian Rhapsodie, No. 5. (Elegy on the death of a hero)	Liast
Hungarian Rhapsodie, No. 6. Finale	Mr. Riesberg.
Seventh Concerto	De Beriot
Miss Webster.	

It devolved upon Mr. Riesberg to sustain the reputation

of the association, that it embraces artists as well as musicians; he played well, was recalled several times, but most sensibly declined the honor of playing two programs in place of one. Why the Rev. E. J. Runk, of Cold Springs, was allowed to appear as a soloist—evening dress included—is one of those things that no one could explain, though it was in gross violation of the thirteenth by-law which says: "No teacher shall introduce his or her pupils to play or sing before the association unless by unanimous invitation of the program committee." If J. William Suffern, the reported teacher of the Rev. E. J. Runk, engineered said invitation through the committee, said committee should have been condemned to listen for three consecutive hours to a vocal recital by the reverend gentleman.

The violin playing by Miss Webster was nothing extraordinary, and hardly instructive; she was encored and responded with a cradle song by Miska Hauser, which she played very artistically and much better tone than the preceding selection.

A report of the committee on legislation, and a well written essay on the relation of music to colleges and universities, by Wardner Williams, of Alfred Centre, closed the morning session.

Another violation of the by-laws was the appearance of Miss Bertha May Cooke in the opening number of the afternoon session, though in this case the skilled interpretation of Mendelssohn's concerto in G by the sixteen year old miss was a matter of interest to all; at the same time it was a violation of the by-laws, and should be promptly squelched by the proper authorities.

If musicians and artists are going to lend their name and presence to the N. Y. S. M. T. Association it will not be for the purpose of hearing each other's pupils play or sing, but to hear such among themselves as can present artistically old or new matter, of which there is so much in its entirety.

Edward Dickinson, of Elmira, read a splendid essay on the musician as an educator, in which he accorded a high place to the music teacher and gave practical and helpful hints and advice on the art of teaching music.

Miss Winifred Williams sang with a beautiful voice, though sadly lacking breathing power, an "Arabesque" by Edmund J. Myer, and a "Persian Love Song" by De Koven. Miss J. Ettie Crane, of Potsdam, delivered from memory a most interesting essay on public school music. Her diction was clear, her logic was good, and as a natural result she was heartily applauded; a few more women like that in the ranks of the profession and their earnest intent would make itself felt to the great advantage of the association.

At a meeting of the vice-presidents, P. D. Aldrich was chosen chairman and Charles W. Landon secretary. W. W. d'Enyer, of Rochester, was strong in advocating the engagement (on a financial basis) of the New York Philharmonic Club, which was very wisely opposed by Mr. Landon. The discussion ended with an offer on Mr. Merriam's part to have a string quartet present at the next annual meeting and provide for its pay.

At 4 P. M. Mr. I. V. Flagler gave an organ recital at Grace Church before an audience of nearly a thousand people. The program was as follows:

Organ sonata, No. 6, op. 119..... Rheinberger
1. Preludio; 2. Intermezzo; 3. Marcia Religiosa; 4. Fuga.
Mr. Flagler.

"Turn Thy Face from My Sins"..... Sullivan
"I Am Alpha and Omega"..... Stainer
"O Taste and See"..... Goss
Grace Church Choir.

Organ sonata, No. 7, op. 148..... Rheinberger
1. Agitato; 2. Cantilene; 3. Fuga.
Mr. Flagler.

"Far from Their Home Our Fallen Race"..... Woodward
"Send Out Thy Light"..... Calkin
"Lord, For Thy Tender Mercies' Sake"..... Farrant
Grace Church Choir.

Organ sonata, No. 14, op. 165..... Rheinberger
1. Preludium; 2. Idylle; 3. Toccata.
Mr. Flagler.

Mr. F. Day, who is the organist and director, showed off his choir to great advantage, and though the tempi were perhaps too slow, the singing, especially so of the selection from Farrant, which was done à capella, was exceedingly good.

The first evening concert was attended by an audience that filled the opera house. The artists that took part in the very interesting program were, first of all Mrs. Clara E. Thoms, whose exquisitely dainty interpretation of a group of seven compositions from different American writers, as well as the sympathetic reading of two other groups of compositions by Grieg, Rubinstein, Chopin and Liszt, was enthusiastically applauded; Miss Gertrude Stein, with a noble, rich contralto; Mr. Tom Ward, a singer of evident experience, and the Æolian Quartet from Buffalo, whose great aim seems to be soft singing, and with which they pleased immensely. I must not forget to mention James Paddon, one of the most talented violinists that I have heard; he played Vieuxtemps' fantasia caprice, op. 11 "immensely," as an enthusiastic friend who sat beside me expressed it. Mr. Paddon's mistake was the playing of

Wieniawski's "Legende" for encore. He should have refused the honor, the program was long enough.

After the concert two-thirds of the members of the association adjourned to the parlors of the Y. M. C. A., where a reception was being given by the ladies and gentlemen of Utica. Refreshments in quantity, brilliantly lighted rooms and inviting company were a welcome change after a day of solid musical diet.

Wednesday, July 1.

The second day's proceedings opened with the singing of the anthem "Seek Ye the Lord," by Kinsey, by the quartet of the Reformed Church of Utica, Mr. A. L. Barnes organist. This was followed by the presentation of claims from different cities on the next annual meeting of the association. The advantages, the beauties, the accommodations and other merits were discussed by the mayor of the city of Auburn in favor of Auburn, by Mr. Lyman in favor of Syracuse, by Mr. Unterreiner in favor of Peekskill or Yonkers, by Mr. Abercrombie in favor of Rochester, and by Mr. Kelsey in favor of Syracuse. The attendance at this stage of proceedings was quite small, and when the vote was taken Syracuse received 112; Rochester, 66; Auburn, 39; Yonkers, 7; Peekskill, 3; Buffalo, 2; blank, 2; Albany, 1; total, 232. The choice of Syracuse as the next meeting place was made unanimous.

C. A. White, of Troy, followed with an instructive essay on "How to Develop Distinct Articulation and the Legato Made in the Same Voice," in which F. W. Root received much free advertising. Miss Esther Buttler sang Liszt's "Lorelei" in a very hard, unartistic manner, and was followed by Sumner Salter, of New York, who delivered a very instructive and logical essay on the same subject that had been treated by Mr. White. The enthusiasm of some of Mrs. Cappiani's admirers, who wanted to hear this lady talk, was cooled by a standing vote of a large majority, whose pleasure was emphatic in regard to dropping all discussions and proceeding with the vocal and piano recital by Harry Pepper and Pierre Douillet.

The former gentleman began with some pertinent remarks on the subject of the ballad, after which he sang a number of excellent selections with great beauty of voice and distinct diction. Pierre Douillet played several selections, among them Henselt's arrangement of Beethoven's "Egmont Overture." Both artists were liberally applauded, though the program had to be cut short for lack of time.

In the afternoon some six hundred members of the association were the guests of Utica in an excursion to Trenton Falls, a romantic spot which no doubt inspired many of the visitors with themes for symphonic and other prospective productions. The second evening concert brought forward William H. Sherwood, of Chicago, a pianist of great merit, though at times very uneven. The program proper was not adhered to as closely as it might have been, and Mr. Sherwood appeared to play rather to the masses, who love effects, than to the musicians. He scored, as usual, an unlimited amount of applause, particularly with the additional number, Gottschalk's "Tremolo," but made no artistic effect.

Charles H. Abercrombie, of Rochester, was the strongest card on this program; he sang a selection from "Samson" in so masterly a manner as to be overwhelmed with applause. The part singing by some seventy members of the Gloversville Choral Society, under the direction of F. G. Hulslander, was a welcome relief after so much instrumental music, for aside from the ten piano numbers by Sherwood we had a saxophone solo by Miss Mecklem, a saxophone and harp duet and a violin solo (Concertstück by H. N. Bartlett), splendidly played by Mr. de Salazar and the composer. An aria ("Almansor") by Reinecke, dreary and long beyond endurance, was sung by Mr. d'Enyer, of Rochester, in a manner that made his friends wish themselves "a hundred fathoms deep" rather than be witnessing the discomfiture of the audience.

Thursday, July 2.

The third and last day was ushered in with harp and saxophone solos by H. C. Mecklem and Miss Bessie H. Mecklem, after which the report of the committee on nominations was presented by Edgar S. Werner, of New York, and resulted in the following election of officers for 1891-2:

President—S. N. Penfield, re-elected.
Secretary and treasurer—J. F. Von der Heide.
Program Committee—Chas. A. White, J. H. Brewer, F. W. Riesberg.
Auditing Committee—D. M. Kelsey, J. H. Woodman, F. W. Wodell.

On motion of Mr. Landon the association voted the president a salary of \$200 per annum, toward covering many expenses connected with his work.

A committee on the revision of the constitution was appointed by the president, to be composed of D. M. Kelsey, F. W. Wodell and A. L. Barnes. Discussions on encore programs and other matters followed; a standing vote of thanks was given to all who have taken part in the concerts, the local committee and citizens of Utica as well as the daily paper for their reports.

This was followed by interesting papers read by Mr.

Landon ("Professional v. Amateur Music Teacher") and Mr. Curtis (chairman of the piano committee).

The regular recital followed, the principals being the Carri brothers, Miss Helen Nicholson and Mrs. H. H. Sawyer.

At the evening concert the Utica chorus sang Arthur Foote's "Wreck of the Hesperus" in a very creditable manner; Titus d'Ernesti played several soli, besides, with Carri and Celhey, his own trio in F, a work that would improve on second hearing and that does credit to the composer. Indeed this was one of the few selections played during the three days that was fitting for the occasion, in character as well as importance. W. R. Williams, of Brooklyn, was heartily applauded for his charming singing.

In the afternoon an immense audience filled the Reformed Church to hear the organ and vocal recital, at which Mr. d'Enyer redeemed himself with a splendid rendition of Gounod's "Ring Out, Wild Bells," while Miss Stein confirmed the favorable opinion formed of her singing by a soul stirring interpretation of Stainer's "Happy art those, Magdalena." Mr. A. L. Barnes gave a number of organ solos from Bach, Guilman and Du Bois, to the evident delight of the audience, which bestowed liberal applause upon his playing.

After the evening concerts the gentlemen members of the association were tendered a warm welcome at the club house of the B. and P. O. of Elks.

Many of the best known piano manufacturers were represented by their instruments; many music and music book publishers were on hand; the Janko keyboard had a strong advocate in Emil T. Winkler, while the large attendance of teachers from the smaller towns derived much benefit and instruction from programs that to the artist appeared poorly arranged and not always well presented.

However, the association is young, and with a program committee at the head of which stands Charlie White, of Troy, strong hopes are entertained that the next meeting will equal, if not outshine, the glorious Saratoga meeting of 1890. There is no doubt but that with an efficient secretary as Von der Heide is said to be the president of the association, Mr. S. N. Penfield, will find his task of booming the association an easy one.

J. DE ZIELINSKI.

Binghamton Festival.

BINGHAMTON, July 5, 1891.

THIS city, perhaps one of the youngest of the State of New York, is beautifully located in the southern tier of New York surrounded by two rivers, the Susquehanna and the Chenango, and full of romantic sceneries, and on account of these many beauties is called the "Parlor City." The population is about from 35,000 to 40,000.

The inhabitants are very enterprising and take great pride in beautifying their city by building fine churches, school houses, other public buildings and private residences. It has also advanced in manufacturing enterprises as well as public accommodations, such as street car facilities, fine hotels, &c., and now with this musical festival just concluded it will also rank in reputation with cities even double the size of her population.

Several years ago Prof. H. Harding organized a choral union and labored faithfully in that direction, but not with successful results, and yet some of that society formed the foundation for the further development of a new society, called the Alliance, and about a year ago the first trial of a musical festival was held, under the management of Professor Elton and Conductor Carl Zerrahn, but not with the anticipated financial results, from lack of support, and it seemed at one time as if further attempts were doomed.

Faithful labor of some real lovers of music and members of the society found willing supporters in Messrs. J. Clark (the manager of the Opera House) and E. Delavan, who, full of courage, set Professor Elton at once to work to re-organize for a musical festival as a final trial.

The festival days were set for June 29 and July 1, 2 and 3, and embraced a children's concert, two matinees and three grand concerts. The principal works consisted of the "Stabat Mater," "The Creation" and the "Miserere" scene from "Il Trovatore," besides some miscellaneous choruses, solos, &c.

The management engaged the following artists:

Mrs. Jennie Patrick Walker..... Soprano
Miss Gertrude Edmonds..... Contralto
Italo Campanini..... Tenor
Emil Fisher..... Basso
William H. Rieger..... Tenor
Carl Zerrahn..... Conductor
John Hostelman..... Violin virtuoso
Miss Florence Brown..... Accompanist

The festival chorus consisted of about three hundred singers and the Dickinson-Beman Orchestra, of Binghamton.

Professor Barwell, tenor; Professor Rackleyft, basso; Miss W. Williams, soprano; the Misses Bundy and Miss Macdonald and a children chorus of about two hundred voices.

The above mentioned celebrated artists were received with great enthusiasm, and it is sufficient to say that their singing was crowned with such ovations as were never before known to a Binghamton audience.

Professor Barwell and Professor Rackleyft sang their

solos beautifully, and deserve great credit for their singing and maintaining their parts so well in the choruses. They received hearty encores.

Professor Bostleman played his solos, especially the cavatina by Raff and the elegie by Ernst, superbly and with great expression and received well deserved encores.

Miss W. Williams has a sweet and considerably cultured voice. She sang admirably and was also encored.

Miss Jessie Macdonald's singing also was much admired.

The Misses Bundy, of Oxford, created considerable furore, and were enthusiastically applauded for their violin and piano playing.

The chorus, which was composed mostly of the talent of the city and the surrounding towns, did excellently. They sang with great precision, good shading and very much spirit, especially in the "Stabat Mater," in the "Creation," and in fact all other choruses led by Carl Zerrahn.

The children's singing was very much admired by everyone, and Professor Elton deserves much credit for his ardent labor. The chorus presented him with a fine baton.

The accompanist, Miss Florence Brown, was the delight of all concerned, and received all possible compliments of the artist, Mr. Zerrahn.

The Dickinson-Beman Orchestra performed splendidly and to the entire satisfaction of the great conductor. The festival closed with "America" played by the orchestra and sung by the chorus and audience.

From all kinds of musical people came great thanks to the gentlemen, Messrs. Clark and Delavan, for this rare musical treat.

Music in Indiana.

GENERAL VIEW.—I. M. T. ASSOCIATION—PROMINENT TEACHERS
—MAY FESTIVAL—DE PAUW SCHOOL OF MUSIC.

IN a general unpretentious way Indiana has been favored with contributions from the goddess of art—recitals, concerts, conventions, commencements, festivals, &c. Private teachers have been doing good work. Max Leckner, Mrs. Hunter and Mr. Ernestinoff are successful teachers of the Indianapolis, as was shown by their pupils' renditions at the Teachers' Association meeting. Mrs. Winifred Hunter created great enthusiasm by her rendition of one movement from MacDowell's concerto in A minor. A prominent musician murmured "A second Carreño." Josephine Large is making a reputation at Fort Wayne. Mr. Sinclair and Miss Geraldine Smith are stirring them at La Fayette, and Kinsey's "Echoes" are both seen and heard throughout the country.

The college glee clubs are having their influence, the De Pauw School of Music Quartet being engaged for the whole summer vacation. The Indianapolis School of Music is working up a good attendance and attaching itself to the Butler University, one of the small universities of Indiana. Dungan, the writer of several normal instruction books, is working ardently at Franklin. He believes in building chords by thirds rather than by thirds, fifths, sevenths, &c. There is food for discussion. Miss L. E. Alden, formerly with the De Pauw School of Music, is making a good record in Coates' College, Terre Haute. She will engage an assistant for next season.

Miss E. Leonard, a graduate of De Pauw School, is having a great success at Moore's Hill College, and has been re-engaged for next season. She has had offers from various colleges, but has declined.

Miss Nannie Love is an enthusiastic worker in Muncie, and makes a very interesting chorus conductor. John Towns is one of our vocal teachers and an entertaining speaker. He was formerly in Manchester, England, and in his youth a prominent choir boy. Miss Laura C. Gaston is working faithfully at Richmond and New Castle. Her students made a fine record at the teachers' meeting. J. A. Heritage is at Valparaiso. Mr. Hyllested and Fanny Bloomfield-Zeiser both played at the teachers' meeting. The Detroit Philharmonic was there, and, by the way, they play elegantly together. Yuncik is particularly fine. One can bank upon them every time.

R. A. Newland, of Indianapolis, has brought out quite a number of organ pupils. His piano compositions are quite popular. Barclay Walker, a light song and opera writer, and Mr. J. H. Schonacher, a writer of piano salon compositions, are popular teachers of Indianapolis.

The Indiana May Festival was very successful. Carl Barus and the executive committee should receive thanks for their endeavors to meet the public need. Thomas' orchestra added greatly to the interest, but his combination was not up to his usual standard. He should give a more decided stroke to men not regularly under his baton. Fischer and Emma Juch are always welcome. Lavin, although sweet, was rather weak for the size of the hall.

Miss Mary Howe took the festival audience by storm. Although engaged for but one concert, she was immediately engaged for a matinee. She was entertained and dined to a surfeit. She will always have an enthusiastic audience in Indianapolis.

The De Pauw School of Music has passed its most successful year, with an enrollment of over two hundred and twenty-five students. Six new pianos have been ordered

for next season's use, and Miss Thekla Burmeister, sister of Richard and Dora Burmeister, has been engaged to supplement the teaching force. Mr. Howe, the director, now stopping at Brighton Beach, is on the lookout for a male voice teacher.

Miss Kelly, lately returned from Leipsic, has had full classes. Miss Alma Dahl, of Weimar, Germany, has been very successful in her voice teaching. Her hours for next season are nearly all engaged. She will spend the summer in Norway and Sweden. Miss Hammond has had a good sized class. All the professors are re-engaged for next year and salaries will be paid amounting to over \$10,000. The school made a good performance at the State Teachers' Association meeting, Miss Kelly rendering Beethoven's concerto, Miss Morquis andante and scherzo by David, and Mr. Howe the Schumann quintet in E flat. The school orchestra numbers fifty members. Prospects for this school for next season are fine, and advantages for receiving instruction and listening to artists were never better. The following have been engaged: Boston Symphony Club, Ovide Musin Company, Adele Aus der Ohe, Metropolitan Sextet, E. B. Perry and Mary Howe. H. H. J.

Music in Berlin.

Die XXVIII. Tonkünstler Versammlung des Allgemeinen Deutschen Musikvereins.

Editors Musical Courier:

IF the Sunday evening concert was noticeable for its modern tendency, the third concert on Monday evening was still more so. Alexander Ritter sounded the keynote of the evening by his overture, "Der faule Hans" (Lazy Jack). Misled by the title, I had expected something in a jocose, piquant vein, but instead we were treated to a richly scored, very effective work in modern style, containing some strong contrasts of themes and a good deal of originality. This modern tendency was still more marked in Martucci's piano concerto, op. 66. Martucci is a young Italian, at present director of the Conservatory of Bologna. Of all the difficult piano concerto this is the most difficult by many a cable length. The young man evidently has not gotten over his storm and stress period as yet; he reminds me of Richard Strauss somewhat. Isn't it significant of the preponderating influence of the new German school that even Italy—sunny, happy Italy—is being infected by that heaven storming, iconoclastic boldness personified in that revolutionary trinity, Berlioz, Liszt, Wagner!

D'Albert played the work with a degree of virtuosity which even in our technique ridden days was a remarkable feat. Rosenthal, the pianistic Cagliostro, ought to add this work to his repertory. Just the thing for him.

Liszt's symphonic poem "Hungaria" was conducted by young Weingartner without notes and with a good deal of fire and enthusiasm, and as he already had been hailed by the ultra-modern critics as the saviour of Berlin's operatic affairs, his admirers took occasion to prepare an ovation for him which in point of enthusiasm and spontaneity left nothing to be desired. He is one of the very few conductors to the "manner born" that I know of.

The ultra-modern climax not only of the whole festival but of the entire modern literature was presented next in the shape of Nicodé's symphony ode, "The Ocean," for male chorus, soli, orchestra and organ. It is fruitless to attempt giving you an adequate idea of this remarkable opus; it must be heard and "seen," so I will confine myself to a few remarks. The poem (by Carl Woermann) does not give a mere description of the grandeur and beauty of the ocean in its various moods; it rises to the significance of an allegory, in that it treats these various moods as being suggestive of mankind. Humanity, ever restless and ever the same, the ebb and flow of human emotions, the storms of human passion, the calm of peace and love, the alluring vision of happiness which is never reached (*fata morgana*)—these are about the contents of the book. A grand idea, and admirably adapted for musical illustration, as you will perceive. It not only gives the composer ample opportunity for realistic tone pictures, it also clothes these with a significance which lends to the work a pronounced air of pathos and grandeur.

To judge by Nicodé's treatment of the idea, I am quite sure that it was his own, and that Woermann was only his collaborator. He wields his musical brush with the firm hand of the experienced master and with the daring boldness of a genius. On his palette he not only has all the colors of Wagner, Liszt and Berlioz, but besides many new shades and hues which are distinctly Nicodéish; in fact, the teacher of instrumentation must no longer refer his pupil to Berlioz, but instead to the latter's most advanced disciple, Jean Louis Nicodé. (I wonder whether it is the French blood in the man, which, despite his German surroundings, suggests these gorgeously brilliant colors to him. THE MUSICAL COURIER'S Raconteur, who evidently is affected by a decided attack of "chromania" once or twice a month, would have found the work to his liking I fancy.) The opening number, "The Ocean," is a mighty bit of orchestral writing; toward the close, where the brasses and organ carry the ocean theme, it grows to a superb climax. The fourth number, "Meeresleuchten" ("Phosphorescent Lights,"

as Mrs. Morgan's English translation puts it), is another episode for orchestra alone, and it is to this that the remarks as to instrumentation apply to particularly. If Breitkopf & Haertel, the publishers of the work, could be induced to publish these two movements in a special edition they would be placed on the repertory of every orchestra of note in the world. To describe the effect would be futile; as said before, it must be "seen." That the remaining five movements make the highest possible demands on the chorus—vocally, musically, technically and poetically—goes without saying. The second (*a capella*) movement—"This is the ocean"—is about as severe a test for a male chorus as I know of. It was admirably sung by the Berliner Liedertafel, under Nicodé's personal direction.

Although the form is new, it is withal just as clear and concise as that of any Beethoven symphony; the invention flows easily and naturally; the characterization of the various moods, as suggested by the poem, is admirable to a degree, while the whole work is permeated with a spirit of profound dignity. Taken all in all, the symphony ode is the most important work for male chorus and orchestra in existence; it places Nicodé in the front rank and file of the progressionists of the day. It is a pity that because of its not being written for mixed chorus the work will not be heard in America very often; aside from the prohibitory, self complacent ignorance (musically speaking) of our German male choruses, it makes the greatest demands on the conductor. How many leaders of male choruses have we who could lead an orchestra through the intricate mazes of a score which calls for sixteen first violins, fourteen seconds, ten violas, nine cellos, eight contra basses, a full choir of reeds—English horn and contra fagott included—three trumpets, four trombones, four tubas and two harps, and last but not least (for they play an important part) a complete set of percussion instruments? Since I am enumerating, let me add that Nicodé asks for at least 180 voices. Who will be the first one in America to produce the work?

I find myself trespassing on the limits I originally had in view with the accounts of the meeting; I therefore must pass over the remaining two concerts somewhat cursorily. Tuesday evening we heard a quartet by Herzogenberg and d'Albert respectively, and the new quintet (op. 111) of Brahms. The latter work is to my mind one of the very best produced by the maestro thus far, being for once free from all "meandering in the wilderness of metaphysical speculation," clear and concise in form and replete with pure unalloyed melodies. It met with an enthusiastic reception. The other two works of the evening were also received very well, and deservedly so.

Thursday evening we had Liszt's "Graner Messe" and excerpts from Berlioz' "The Trojans." I must confess that by this time I was unable to follow the program with any degree of attention, the concerts of the previous nights having lasted from 8 to nearly 12 P. M., so I'll desist from all criticism.

Socially the festival was not a festival, but a huge failure. The only attempt at a reunion was made Monday night, when a *Kommers* was announced at the Philharmonic. Poor sandwiches, stale beer—both quite expensive—no speech, no song, no nothing, not even a single tiger! *Und das ist deutsche Gemüthlichkeit!* Compare with this the royal entertaining the boys received at the hands of Brother Hahn in Detroit.

The next meeting will in all probability be held in Munich.

BERLIN, June 17, 1891.

F. X. ARENS.

American Musicians Encouraged.

LAST December the Mason & Hamlin Organ and Piano Company issued the following to the musical world generally in regard to prizes offered for the four best original compositions for the Liszt organ and for the Liszt organ and piano in combination:

The following musicians kindly consented to serve as judges of award, viz.: Messrs. Ferdinand G. Duicken, Arthur Foote, Dr. William Mason and Frank Van der Stucken, and the contest was to be closed May 1.

1. The compositions to be written for Liszt organ solo, or for Liszt organ and piano in duo form, and to be conceived for and adapted to the peculiar nature of the instrument or instruments written for.

2. Registration of stops to be indicated by the composers.

3. Composers, though foreign born, to be eligible if resident in America.

4. Award to consist of four prizes, as follows:

First Liszt organ solo, prize..... \$75

Second Liszt organ solo, prize..... 50

First Liszt organ and piano duo, prize..... 75

Second Liszt organ and piano duo, prize..... 50

And honorable mention for the third best contribution of each class.

5. The compositions to be sent in anonymously, with a motto, accompanied by a sealed envelope containing the composer's name and address, addressed to the Mason & Hamlin Company, Boston, New York or Chicago; the envelopes not to be opened till the awards shall have been declared, when the non-successful manuscripts shall be returned to their owners and the names of the successful competitors only shall be made public.

6. The successful pieces to be published in the library, the composer to receive the usual Liszt Organ Library commission on sales of his work. The library is published by Mr. Arthur P. Schmidt, a gentleman whose substantial encouragement of American composers deserves the fullest recognition.

7. In preparing the manuscripts of the duos competitors will kindly write the Liszt organ and piano parts on the same page, one immediately above the other, which will facilitate the work of examination. Furthermore, either the organ or piano part should be sent in on a separate sheet as well, so that the judges may conveniently play the duos.

The prizes were competed for by many musicians and have just been awarded to the following composers:

First solo prize, Joshua Hippen, Boston.

Second solo prize, Frank Taft, Brooklyn.

First duo prize, E. R. Kroeger, St. Louis.

Second duo prize, J. H. Brewer, Brooklyn.

HOME NEWS.

S. MONROE FABIAN AT HARTFORD.—At the meeting of the Connecticut State Music Teachers' Association at Hartford last week Mr. S. Monroe Fabian, a Baltimore pianist who enjoys an enviable reputation, made an excellent impression.

DAMOSCH ORCHESTRA IN BALTIMORE.—The management of Walter Damosch and the New York Symphony Orchestra has closed an arrangement for a series of concerts next fall and winter in Baltimore.

MISS HECKLE.—Miss Emma L. Heckle, the soprano, will summer at North Beach and Saratoga, giving some concerts in the latter place.

THE OLD GUARD.—The Old Guard have finally determined to have a band of their own, and have made a very judicious selection for their leader. Mr. Harry Hall, a gentleman in every respect, is well known in musical and military circles; in addition, he is a composer as well as a musical director.

WOLFRAM'S PUPILS.—The advanced pupils of Johannes Wolfram, of Canton, Ohio, gave a recital at the Grand Opera House in that city, June 30. The program was as follows:

Overture, "Magic Flute".....Mozart
Lecture, "Idea of the Beauty," according to Plato, Carl Belling, Dr. Phil Lore (Bourée) in G.....Bach
Saraband in E moll, fifth English suite.....Bach
Hunting in E moll, three voices.....Bach
"With Verdure Clad".....Haydn
Miss Sarah Lavin.
First, Song without Words No. 1.....Mendelssohn
Duet, Song without Words No. 18.....Mendelssohn
"Spring Song," Song without Words No. 30.....Mendelssohn
"Hunting Song," Song without Words No. 8.....Mendelssohn
Nocturne, E flat, op. 9, No. 2.....Chopin
Prelude in D flat, op. 28, No. 15.....Chopin
"Auf Flügeln des Gesanges".....Mendelssohn
"Leise Zieht Dure Mein Gemüth".....Mendelssohn
Miss S. Lavin.
Menuetto, B moll, op. 78.....Schubert
"Farewell to the Forest," op. 85, No. 9.....Schumann
"Bird as Prophet".....Schumann
Nocturne in F, op. 23, No. 4.....Schumann
"Why," op. 12, No. 3.....Schumann
"Whims," op. 12, No. 4.....Schumann
Polonaise in D, op. 2, No. 11.....Schumann
Arie from "Freischütz".....Weber
Miss Sarah Lavin.
Concerto No. 17 (2), in A dur.....Mozart
Orchestral parts on second piano, J. Wolfram.

Local critics agreed in declaring that the concert was an eminent success. Mr. Wolfram is a teacher whose lights are spiritual and not mechanical—hence his great success as a teacher.

HENDERSON'S NEW VOLUME.—The publishers of William J. Henderson's "Story of Music" will bring out in the autumn a new volume by Mr. Henderson comprising a series of musical essays on Wagner, the history of piano music, Schumann's symphonies and other topics. The Longmans expect to have the book ready in October. "The Story of Music" soon after it was published passed to a second edition.

THE WINNER.—The name of the lucky winner of the John E. O'Donnell free scholarship of the Grand Conservatory of Music, Professor Eberhard director, was to have been announced last night at a concert in Lowville, N. Y.

F. L. Ritter.

FREDERIC LOUIS RITTER, director of music at Vassar College, the authorities at the college were informed by cable on Monday, died suddenly at Antwerp. He sailed from this city on June 17. At that time he was in perfect health, and during a conversation with us was exceedingly jovial. Ritter was personally well known among musicians in this section of the country. He was born in Strasburg in 1834. His father came from a Spanish family, and the name was originally Caballero. Hauser and Hans M. Schletherer taught him music in his boyhood. He continued his studies in Paris and Germany, and in 1852 he was appointed professor of music in the Protestant seminary at Fénétrange, Lorraine.

In 1856 he came to the United States. He organized the Cecilia and Philharmonic societies in Cincinnati, where he lived until 1861, when he came to New York. In 1867 he organized and conducted at Steinway Hall a musical festi-

NOTICE.

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val. He was appointed professor of music at Vassar that year. In 1878 the University of New York conferred the degree of doctor of music upon him, which in those days enjoyed a kind of passive respect. He was well known on both sides of the Atlantic as a writer on musical topics.

Besides numerous articles in American, English, French and German periodicals, he was the author of several literary musical works. He was also to some extent a composer. His instrumental works include several symphonies and overtures, a septet for flute, horn and string quintet, string quartets and compositions for the piano and organ. His sacred music includes the Twenty-third and Ninety-fifth Psalms, both for female voices, the Fourth Psalm, "O Salutaris," and an "Ave Maria." He has written numerous compositions for the voice. The position occupied by him at Vassar was a responsible one, and it should be filled by a musician and teacher of progressive ideas.

Mr. Hinrichs Explains.

Editors Musical Courier:

DEAR SIRS—Your last number contains an editorial with the same erroneous conclusions as the articles from those New York daily papers which are quoted in said number. I trust to your sense of justice and hope you will give the following few lines of explanation a place in your valuable paper.

I have never positively announced the production of "Cavalleria Rusticana," but have given to the press of this city that I expected to produce this opera if possible. This means provided I get the original orchestration, without which I never intended to give this latest European success.

Why Mascagni should be more protected than any other living composer, such as Verdi, Gounod, Thomas, &c., whose works have been and are being done here constantly since the last thirty or forty years, I fail to understand.

In any case, if I do Mascagni's "Cavalleria Rusticana," I will do it with the original orchestration; this has been my intention from the beginning.

Yours truly, GUSTAV HINRICHS.

PHILADELPHIA, Pa.

FOREIGN NOTES.

FOURTH LOH CONCERT.—The program of the fourth Loh concert under Prof. Carl Schroeder at Sondershausen, on June 21, consisted of Gluck's "Iphigenie in Aulis;" large of Haydn; prelude and fugue, Bach; overture "Magic Flute" and "Eroica" symphony.

SOLOMON'S "NAUTCH GIRL."—London, June 30.—George Dance and Edward Solomon's new opera "The Nautch Girl; or, The Rajah of Chutneypore," was produced at the Savoy Theatre to-night in the presence of a brilliant audience, and judging from the manner in which it was received the indication is that the piece will have a success fully equal to that of some of Gilbert and Sullivan's works.

The opera is in two acts, each of which affords an opportunity for a display of wonderful costumes and scenery unequaled in the history of London theatres. The libretto, in writing which Dance was assisted by Desprez, is extremely bright, and the music is catchy. Rutland Barrington as the "Rajah" has a song—a paraphrase of "The House that Jack Built"—which was received with tumultuous applause. Courtice Pounds plays the Rajah's son, W. H. Denny is "Bumbo," an Indian idol, which becomes vivified in the course of the piece, and Frank Wyatt is an impresario of a troupe of nautch girls.

Miss Leonore Snyder, the American soprano, who plays "Beebe," the heroine, has an Indian lullaby song with a buzzing chorus in imitation of a swarm of mosquitoes. She was warmly welcomed, and was twice called before the curtain. Miss Jessie Bond, whose rôle is that of a sort of Ibsenite soubrette, scored a great success in a duet and dance with Denny, who, as the vivified idol, is the hit of the piece. Wyatt sings a song introducing dances of all nations. There were numerous encores during the performance. D'Oyly Carte was called before the curtain and cheered at the end.—Cablegram.

THIES - GERARD.—Mr. and Mrs. Albert Thies (Louise Gerard) give their first concert at the Marlborough rooms, London, July 2, with the assistance of Miss Nettie Carpenter, violinist; Miss Mathilda Wurm, pianist, and Wm. Leo Stern, 'cello.

MICHIGAN M. T. A.—At the afternoon session of the Michigan Music Teachers' association last Thursday reports were made by various committees showing the association to be in a most prosperous and harmonious condition. The committee on nomination of officers reported as follows:

President—Henry C. Post, of Grand Rapids.
Secretary—Frederic L. Abel, of Detroit.
Treasurer—Miss Jennie A. Worthington, of Albion.
Executive Committee—W. W. Chase, of Hillsdale; A. H. Morehead, of Grand Rapids, and W. C. Thatcher, of Hillsdale.
Program Committee—F. J. Campbell, of Grand Rapids; A. A. Stanley, of Ann Arbor, and C. N. Colwell, of Grand Rapids.

Syracuse Correspondence.

SYRACUSE, N. Y., June 23, 1891.

THIS is commencement week at the "Syracuse University," and last night occurred the annual "musical soirée" given by the students of the College of Fine Arts connected with the university. It was an occasion that will be long remembered by those who attended, for a better program and one more excellently carried out has rarely been presented to a local audience, and it was once more demonstrated beyond question that we have right here in our midst one of the finest instrumental schools in this country.

It is a great pity that equally good things cannot be said of the vocal department, but it is a fact that this is, always has been and until a more liberal policy is pursued always will be the one weak spot in an otherwise perfect music school.

To comment upon each individual number would profit us nothing; there was, in fact, so little to criticize that to do so would seem hypercritical.

A special word of praise is due Mr. Chas. W. Douglas, who, without doubt, carried off the honors of the evening, and who bore the lion's share of the work and responsibility, and to Professor Goetschius for his clever scoring of the accompaniments to the Beethoven and Rubinstein concertos.

The program is appended herewith:

Organ solo, sonata No. 5 in D minor.....Merkel
Allegro risoluto—Andante.
Mr. Horace Stout, Roselle, N. Y.
Vocal solo, "Cavatina," "Come, thou night effulgent," from the opera "Cinq Mars".....Gounod
Miss Olive Crawford Moorhead, Syracuse.
Concerto for the piano, in C minor, op. 37.....Beethoven
(First movement, with cadenza by Reinecke.)
Mr. Charles Winfred Douglas, Syracuse.
With orchestral accompaniment arranged for string quintet and second piano.
First violins.....Mr. Conrad Becker and Miss Mabel Webster
Second violins.....Mr. Charles Mullin and Miss Elizabeth Griffith
Viola.....Mr. Alton E. Darby
Violoncello.....Mr. H. R. Fuller
Double bass.....Mr. A. Heintz
Second piano.....Miss Edith Palmer
Organ solo, overture to "Oberon".....Weber
Miss Mary Johnson Nash, Cortland.
"Psalm 13".....Schubert
Chorus of ladies' voices selected from the vocal department.
Conducted by Mr. C. W. Douglas.
Suite for piano and violin, No. 2, in F.....Franz Ries
Praeludium—Romanze.
Miss Lillian Blanche Root and Mr. Conrad Becker.
Piano solos.....Nocturne, op. 32, No. 2.....Chopin
Etude, op. 10, No. 5.....Chopin
Miss Margaret May Clark, Elbridge.
Vocal solo, "Die Zigeunerin".....Donizetti
Clara Wehmelina Schultz, Portage, Wis.
Organ solo, Vorspiel to "Lohengrin".....Wagner
Mr. Charles Winfred Douglas, Syracuse.
Concerto for the piano, in D minor, op. 70.....Rubinstein
Andante, Miss Lillian Blanche Root, Cooperstown.
Finale, Miss Edith Palmer, Syracuse.
With orchestral accompaniment arranged for string quintet, piano, organ and cornet, by Professor Goetschius.
First violins.....Mr. Conrad Becker and Mr. G. F. Chandler
Second violins.....Mr. Chas. Mullin and Miss Elizabeth Griffith
Viola.....Mr. A. E. Darby
Violoncello.....Mr. H. R. Fuller
Double bass.....Mr. A. Heintz
Second piano.....Professor Goetschius
Organ.....Mr. C. W. Douglas
Cornet.....Mr. Wm. H. Barber
Part song for ladies' voices, "Heliotrope".....Douglas
Words by Frank Dempster Sherman.
PIZZARO.

Los Angeles Correspondence.

[SPECIAL CORRESPONDENCE TO THE MUSICAL COURIER.]

LOS ANGELES, June 18, 1891.

THE musical talent of Los Angeles is at present mainly held under option by commencements of colleges, high schools and universities, at which delightful instrumental selections from Bach and Chopin and songs such as "Old Madrid" and the like (which we still sing occasionally) become sandwiched with adolescent oratorical canonades and sedate advice from the local clergy. Every institution of the kind has among its graduates some one or more persons who have a "pull" upon a singer or performer who consents to appear at the entertainment, so our musical talent is at present kept busy.

During the week the high school at Pasadena had its graduating exercises last night, and Carl Thomas rendered a violin solo and responded to an encore. Mrs. W. B. Clapp sang "Creole Lover's Song," responding to applause with "Alas! I've lost my heart."

On the same night Miss Alice Austermel was heard in two vocal numbers at the Woodbury Business College commencement, held to a packed house in the Grand Opera House. The overture was rendered by the Harmony Orchestra and the Ideal Guitar and Banjo Club (fourteen pieces) under the direction of Prof. S. C. De Lano, rendered two selections. H. S. Williams, a baritone of local note, rendered a solo and responded to an encore.

We are indulging a flutter of expectation at present consequent upon the announcement that Professor Aamold, the famous Norwegian violinist, who was the special attraction of the Boston Opera Company, will draw bow across a \$5,000 violin, upon which he performs on Friday and Saturday nights. The performances of Mr. Aamold with the Boston, it will be remembered, were somewhat intensified in interest by the fact that Adele Aus der Ohe played his accompaniments. Now Mr. Aamold will have a chance of showing Los Angeles critics what a violin can do without the assistance of a great genius at the piano.

Emma Thursday will be here on Friday evening. Emma is a great favorite with us, where there are thousands who have listened to her sweet musical voice. George W. Colby is her manager, and she comes with a flourish of advance agent elocution that is wonderful to hear to. We are told that "her legato and staccato are models of certainty and correctness," and that "her breathing is admirably managed;" also that "upon her recent appearance at Still Lake she wore a dress said to have cost \$500, a canary colored satin, with heavily veiled braided front and elaborate gold fringe," and that "her hair was worn in a simple Grecian knot." Well, that's all right in its way, but what Los Angeles wants is singing, and this we have not had since Emma Juch left us.

Miss Katherine W. Kimball, a noted singer not only of Los Angeles but of the State, gives to-night a quiet sort of a musicale, which she has called "An Evening of Music" at Day & Fisher's music rooms. Some local talent will appear and the evening will no doubt be spent pleasantly. The affair is not of a set nature that I know of, and has for its purpose only the keeping of life in musical centres.

The Los Angeles College graduates held their commencement on Friday evening. The program was enlivened by the first number of the "Tannhäuser March," performed by Mrs. H. H. Brice and Prof. A. Willharts, who afterward gave Moszkowski's Spanish dances. Miss Meta Polheim, a charming young singer, gave an artistic interpretation of Rubinstein's "Spring Time."

The Catholic churches here present musical feasts every now and then in the sacred line, at which the highest professional and amateur talent is presented. On Sunday last at St. Vincent's Church Miss Kimball sang the "Et Incarnatus Est." Mrs. Dr. M. M. Kanno, a beautiful young artist, sang Pelcher's "O Salutaris," and Mrs. J. J. Schaller sang the contralto aria from Von Weber's "Agnus Dei," while Professor Wiesen-danger rendered a new "Veni Creator," written by himself.

PACHMANN AND THE CHOPIN E MINOR.—Although playing it since his fourteenth year—that is twenty-nine years—De Pachmann has never played the Chopin E minor concerto in public. We would not be surprised to hear him play it next season.

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American News Company, New York, General Agents.

NEW YORK, WEDNESDAY, JULY 8, 1891

THIS paper has 28 pages. Advertising and news pressure compelled us to enlarge. We promise not to do so again during the summer if we can help it.

TRUE merit cannot long remain unappreciated. The new soft stop pianos of C. C. Briggs & Co. are already winning popular favor on all sides. Messrs. C. H. Ditson & Co. report that they are "fine."

WE should not be surprised to see Mr. Peter Duffy, president of the Schubert Piano Company, erect another large piano factory, much more extensive than the one now occupied by his company.

THE Cincinnati "Courier," which suspended last January, will appear again this week as a monthly under the auspices of the College of Music, with Mr. Geo. H. Krehbiel, brother of H. E. Krehbiel, of this city, as editor.

IN all probability THE MUSICAL COURIER will in a week or two publish several illustrations of fancy uprights of a most artistic and unique description, entirely new and novel in the line of piano construction. They are from the factories of Decker Brothers.

OCCASIONALLY we can get an idea from a daily paper that can be reproduced with profit, as witness the following from the Erie "Times":

The Shaw piano factory is being very hard run to fill its orders. The concern is turning out 12 pianos a week and it has but 17 finished pianos in the warerooms. Only yesterday the mails brought orders for 6 piano from all sections, mostly from Illinois. The cases are mostly in fancy woods—oaks and mahogany.

CONGRATULATIONS are in order with Messrs. Behr, Brother & Co., who have, we understand, through Mr. Gould, arranged to have their pianos represented in Boston by the Oliver Ditson Company. We know of no opening in Boston where the Behr can have a better chance to demonstrate its qualifications as a popular selling instrument.

FOR the benefit of some dealers in Western New York and Western Pennsylvania who suffer from the frauds, this paper will now state that pianos called Linné, Carl Linn, Carl Linné, Linnæ, Linné Piano Company or similar titles, with headquarters in New York, Titusville, Allegheny or any other place, are stencil fraud, humbug instruments, worth nothing from a musical point of view and sold in this city under various guises at \$100 apiece to get the money and get rid of the trash. If the parties selling them claim to be manufacturers have them arrested for swindling, as THE MUSICAL COURIER can furnish all necessary affidavits to prove that they are not manufacturers. The whole gang should be sent to the penitentiary.

MR. PECK informs us that he has made a contract with Messrs. Ludwig & Co. by which Hardman Peck & Co. will take their entire output for the next five years. The Ludwig piano is of medium grade, and has already taken well among the dealers, though it has been but a short time on the market, and Mr. Peck will doubtless be able to dispose of large numbers of them through the various Hardman agencies and outside firms in which he is interested.

THERE are lots of pianos of all kinds and grades of makes sold in Worcester, Mass., every year. This we all know, since the town, situated as it is about midway between New York and Boston, is a veritable hotbed of competition. But of all pianos sold in and from Worcester none nor all exceed in number the Brown & Simpson piano, which claims Worcester as its birthplace, and which has won such popularity since it has gone out into the world of pianos.

APPRECIATING the difficulty attendant upon the forming of a committee of members of the music trades we hereby make the following proposition, which should at once put to rest the false and fraudulent claims of the Chicago "Indicator" as to its circulation:

The editors of THE MUSICAL COURIER hereby obligate themselves to pay to the treasurer of the Columbian Exposition, or to the Chicago "Indicator," or to any other charity to be elected by the editor of the "Indicator," the sum of two hundred dollars (\$200) if upon an investigation of the books of the "Indicator" company all or any number or any ONE of the following named gentlemen will certify that the paid annual subscriptions for the past three years to the Chicago "Indicator" have reached the number of 500 per year.

We further obligate ourselves to pay the sum of three hundred dollars (\$300) if upon investigation of the books, the following named gentlemen, all or any number of them or any ONE of them will certify that the paid annual subscription of the Chicago "Indicator" reaches the number of 1,000:

MR. E. H. STORY,
MR. P. J. HEALY,
MR. E. A. POTTER,
MR. C. C. CURTISS.

THE libel suit of J. Traviss Quigg against Freund, of the "Music Trades," was continued last Wednesday, before Justice Kelly, at Jefferson Market Police Court. Mr. Quigg was on the stand and was the only witness. After the conclusion of his testimony the justice held Freund and his publisher in the sum of \$500 each, and the case now goes to the Grand Jury. The statement that examination was waived is not true. Mr. Quigg's attorney, D. M. Neuberger, moved that Freund should be held, and his motion was granted. A large number of witnesses had been subpoenaed for the defense, but Mr. Neuberger's motion prevailed.

WE publish to-day an important article, "Protection and the Piano Industry," which should be read by every member of the trade. It is issued by the American Protective Tariff League, and the tables used are the regular annual tables of THE MUSICAL COURIER, thus conferring from the highest sources the official stamp upon the statistics published by this paper on music trade matters. With this act the absurd annual figures of certain music trade papers are finally disposed of, and it will henceforth be known that our estimates, based upon a conservative inquiry and a thorough knowledge of the subject, are the proper statistical figures on which calculations affecting this trade can be adjusted.

It may not be amiss to state that in a recent "treatise" called "Wire; Its Manufacture and Uses," published by Mr. Bucknall Smith, C. E., London, the official wire tests made by THE MUSICAL COURIER in 1884 are published in conjunction with those at the Paris Exhibition of 1864, Vienna, 1873, and Philadelphia, 1876, and classified on the same basis with the others.

IF the great crops of the Northwest yield such results as we now have every promise of the business of "the Dyers" at St. Paul and Minneapolis will probably exceed that of any fall business they have ever done. And truly this is saying much, because the great firm of W. J. Dyer & Brother have now national fame for the extent and scope of their enterprises, for the magnitude of their trade. And this reputation, which calls the word "Dyer" to mind whenever great things in the music trade world are discussed, this reputation has been won against tremendous opposition, and this reputation rests upon the solid foundation of commercial integrity, business activity and personal popularity which makes the "Dyers" a set of men of whom every other man in the music business may feel justly proud.

IF there be any evidence necessary to prove the popularity of the New England piano in New York it was furnished by the prompt purchase of second-hand New England uprights by New York dealers during the past two months. It is the aim of the New England Piano Company, of New York, to dispose of as much of their renting stock as possible during the summer, in order that they may start in the fall campaign with a couple of hundred new instruments. To accomplish this end they have been disposing of their second-hand stock in a manner which, as we say, has been but another evidence of the popularity of the New England upright in the metropolis.

Abram Prescott.

CONCORD, N. H., July 5, 1891.

ABRAM PRESCOTT, one of the oldest residents of this city, died at his home here on Saturday. He was born in Deerfield, N. H., in 1816, and came to this county with his parents in 1833, and after attending school for some time learned the trade of musical instrument making with his father, who was the first manufacturer of bass viols in this county, and one of the earliest manufacturers of melodeons and organs.

In 1836 he became associated with his father, Abram Prescott, in which he continued actively till nearly the close of his life in the manufacturing establishment, which became one of the best known in New England, under the successive firm names of A. Prescott & Son, Prescott & Brothers, Prescott Organ Company, Prescott Brothers, Prescott Organ Company and Prescott Piano Company.

He was twice married, and by his first wife he had one son, who was drowned.

He had served as alderman, and was a member of the board of education for nine years. For 25 years he served as treasurer of the State Baptist Convention, and for many years was deacon of the First Baptist Church in this city, of which he had been a member 55 years. His death will not interfere with the Prescott Piano Company, which is a corporation.

McArthur, of Knoxville.

THE constant personal application and attention to business are the causes that compelled Mr. F. E. McArthur, the Knoxville piano and organ man, to come East with his wife on a recreation tour, combining, however, business with pleasure, and among the spots visited by the gentleman was THE MUSICAL COURIER office, where he called with Jack Haynes, Esq. "We've been at Richmond, Ind., where Mr. Ben Starr gave us a royal reception; at Chicago, to see Newman Brothers, and at Detroit, to visit Farrand & Votey, and leave here via Niagara. We are going to take in Boston, and go home via Savannah, taking the sea route from Boston. Business is quiet, but prospects are highly encouraging.

"We have incorporated the McArthur Music House with a capital of \$25,000, and Mr. H. M. Aiken, president of the Holston Banking and Trust Company, will in all probability become our president; Mr. Geo. F. Beed, a gentleman of means, our secretary and treasurer, and I shall be the general manager. And," continued Mr. McArthur, "we are the only dealers in East Tennessee buying—yes, buying—our goods. The other firms have them consigned and act as agents or sub-agents. We buy direct from the manufacturers and have our own agents and sub-agents."

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

NEW ENGLAND PIANOS

LIVE WORKING AGENTS WANTED.
SEND FOR CATALOGUE. MAILED FREE.

**LARGEST PRODUCING PIANO FACTORIES IN THE WORLD.
MANUFACTURING THE ENTIRE PIANO.**

Dealers looking for a first-class Piano that will yield a legitimate profit and give perfect satisfaction will be amply repaid by a careful investigation.

NEW ENGLAND PIANO CO., 32 GEORGE STREET, BOSTON.
Warerooms, 157 Tremont St., Boston—98 Fifth Ave., New York.

LYON & HEALY, General Western Distributing Agents, - - - Chicago, Ill.

STERLING

UPRIGHTS IN LATEST STYLES



AND BEAUTIFUL DESIGNS.

EVERY DEALER SHOULD EXAMINE THESE PIANOS AND GET PRICES.

THE STERLING CO.
FACTORIES AT DERBY, CONN.

PAUL G. MEHLIN & SONS,

MANUFACTURERS OF
GRAND AND UPRIGHT

Grand Pianos

Of the very Highest Grade.

Containing the following Patented Improvements
Patent Grand Plate, Grand Fall Board, Piano
Muffer, Harmonic Scale,
Bessemer Steel Action Frame, Endwood Bridge,
Touch Regulator, Finger Guard and
IMPROVED CYLINDER TOP.

FACTORY AND WAREROOMS:

461, 463, 465, 467 West 40th Street, cor. Tenth Avenue, New York.

**WEGMAN & CO.,
Piano Manufacturers.**

ALL our Instruments contain the full Iron Frame with the Patent Tuning Pin. The greatest invention of the age; any radical changes in the climate, heat or dampness cannot affect the standing in tune of our instruments and therefore we challenge the world that ours will excel any other.

AUBURN, N. Y.

STRAUCH BROS.,

MANUFACTURERS OF

GRAND, SQUARE AND UPRIGHT

PIANO ACTIONS,

22, 24, 26, 28 and 30 Tenth Ave. and 57 Little W. 12th and 454 W. 13th Sts.,
NEW YORK.

THE VOCALION ORGAN.

The Most Important and Beautiful Invention in the Musical
World of the Nineteenth Century.

The Music Trade and Profession are invited to hear and inspect this charming instrument
as now manufactured at **WORCESTER, MASS.**

FOR CATALOGUES AND PRICES ADDRESS

MASON & RISCH,
WORCESTER, MASS.

NEW YORK WAREROOMS:

10 E. 16th St., J. W. CURRIER, Manager.

CHICAGO WAREROOMS:

LYON, POTTER & CO., 174 Wabash Ave



FISCHER
ESTD 1840.
PIANOS
REHOWNED FOR
TONE & DURABILITY

J. & C. FISCHER PIANOS.

GRAND, SQUARE and UPRIGHT.

OFFICES AND WAREROOMS:

110 Fifth Avenue, corner 16th Street, New York.



85,000

NOW IN USE.

CIRCULATION

OF THE

MUSIC TRADE PAPERS.

IT is now decided in the trade that the paid circulation of the following music trade papers agrees with the figures appended to their names in this table:

Chicago Indicator, about	500
American Art Journal, less than	500
Music and Drama, about	400
Music Trades, about	300
Music Trade Review, about	600

The paid circulation of THE MUSICAL COURIER is greater than the totals of all the above figures.

To prove this we appeal to the Piano Manufacturers' Association to appoint a committee to whom we will submit all of our books relating to circulation and the cash receipts from all sources, in which are included the sums received from circulation and specified, and this committee to go back two, four, five or more years to ascertain how the circulation of this paper was built up, our books showing the net monthly increase for years past.

All the above music trade papers to be examined by the same committee, in order that the present fraudulent imposition the music trade is suffering from may forever cease. Piano and organ manufacturers should not be induced to spend \$100, \$200, \$400 a year for advertisements read by their competitors and a handful of persons only.

We explained the situation to Mr. Wheelock, president of the association, and illustrated to him how wrong it was for the association to place in the same category newspapers circulating a few hundred copies and newspapers circulating thousands. We requested Mr. Wheelock to use his influence to have such a committee appointed in order to solve this annoying problem.

We begged of Geo. W. Peek, Jr., secretary of the executive committee, the very gentleman who had charge of the report on the trade papers, to call at this office and examine the books of this paper, in order to aid us in unmasking the frauds in the music trade press as represented by the papers circulating 300 to 600 copies per issue.

We explained the injustice of the situation to Mr. Steinway, chairman of the executive committee of the association, and asked for a co-operation to expose the frauds in the music trade press.

We implored Mr. Nahum Stetson, secretary of the association, to use his influence to bring the matter squarely before the association, and submitted in writing a statement showing in part how the affairs of this paper were conducted.

Ready Now.

We are prepared now, or at a moment's notice, to show our books to any committee inside or outside of the association, provided the books of the other music trade papers are to be examined, in order to prove, not only that the paid circulation of this paper is greater than the COMBINED circulation of all the papers mentioned in the above list, but also that the figures given above are extremely liberal, for we do not believe that Harry Freund's paper—as an instance—received \$1,000 from subscribers last year; \$1,000 would be the limit with him coming, down to absolute figures.

An Issue.

We have always made our campaigns against frauds and humbugs an issue based on a principle.

Our stencil fight is based on a fixed principle.

Our campaign against representing a \$125 piano, like the Kimball, to be high grade because Patti is alleged to have written a testimonial in its behalf, is a fight for principle.

Our campaign against the foolishness of a Gilde-meester who is cheapening the standing of all high grade pianos by his manner of handling the Chickering pianos is a matter of principle in which every manufacturer of pianos is personally interested.

Our campaign against the lying advertisements of the Miller swell heads is a fight on principle.

Our disclosures on the reckless consignment busi-

ness of the Chicago Cottage Organ Company and the artificial forcing of prices of \$20 organs to \$30 and \$40, together with the piano and organ stenciling of this concern, are a clear, clean fight for principle.

Our new campaign against the fraud music trade papers who under false pretenses are securing advertisements from piano and organ firms is on principle. And it will do your heart good to watch it.

We do not propose to see this fraud perpetrated much longer. See next number of THE MUSICAL COURIER.

MASON & HAMLIN.

Their Position in the World of Music and their Position in the Music Trades.

IT is a great thing to be among the leaders in your industry. It is of all things a great position to be among the leaders in the makers of means of music. Probably in no line of trade is the position of first place more hotly contested than in the piano and organ business. From the very nature of the case a concern is brought into contact with elements that are not found in any other industrial enterprise. Competition between the various institutions in our line of business is perhaps more rife than in any other line aside from those vocations where pure art forms the essential quality of success.

It is an admitted fact that in the piano and organ business it is hard to establish a standard of excellence by which the product of a concern may be judged. In other lines of trade a commercial commodity is good or bad in as it compares with an accepted grade by which it must be rated. In the piano and organ business there are so many outside influences brought to bear, there are so many misrepresentations resorted to, there is such a general ignorance prevailing among the ordinary public, there are so few qualified to distinguish that which is meritorious from that which is meretricious, that only the score of firms that one can count on one's fingers and toes are legitimately qualified to be placed among the leaders in their several classes.

Others press closely upon them, relying upon the gullibility of the public, seeking to impress the masses with an assumed superiority based upon devious clap-trap improvements and additions to their instruments which, while they may for a time deceive the unwary and ignorant, are sure in the long run to bring dishonor and disaster upon their promoters. Therefore, when an "improvement" is introduced to the trade and criticism of it is asked or challenged, those who are posted look first at the name and standing of the concern, and, if that proves the matter worthy of consideration beyond that to be accorded a "novelty," then follows the keenest investigation and the most careful effort to find out everything that is bad in the innovation rather than what is good.

That "improvement" in piano construction that can stand the crucial test imposed upon it by all elements that are opposed to development of new ideas must, indeed, have merit beyond the common. Therefore, when the Mason & Hamlin Organ and Piano Company introduced an innovation in the matter of stringing upright and grand pianos, the idea had to pass through an ordeal of adverse criticism that would have appalled a house less accustomed to stand by its convictions and to fight its ideas through to success.

It is now about ten years since the Mason & Hamlin stringing device was placed upon the market, and they claim for it since that time a substantial advance in the estimation of the musical public. As an evidence of the position of favor they have attained with experienced and competent musicians, it is gratifying to note that the celebrated Chicago Conservatory of Music, of which Mr. Wm. H. Sherwood is the director of the piano department, has just purchased 10 upright and 4 grand pianos with the Mason & Hamlin method of stringing, having made thorough tests of them and deciding in their favor as against all others. Such indorsements as this must carry conviction with it to the general public and to the competitors of the Mason & Hamlin piano that it is fast becoming as famous and as well appreciated as the organ that bears their honored name.

If there is aught in a name, then surely the name of Mason & Hamlin must stand as a guaranty for

their goods. The organs bearing the words Mason & Hamlin are distributed the world over, and admired and sought for everywhere. The very mention of the word organ calls to mind the name of this firm, as so indelibly is it connected with the instrument. Starting in with this great capital of a name, and coming into the field with an invention the features of which at once appealed to the customer, making a piano in which was embodied the very choicest of materials, put together by the best mechanical skill, it is small wonder that the Mason & Hamlin piano has reached its present position, and that it bids fair to run a close race with their organ in its importance in their business.

And this means a great deal when one speaks of a business of the magnitude of Mason & Hamlin's. The piano, which is given an additional "boom" by the significant Chicago triumph just spoken of, will be pushed with still greater vigor in the future, all the energies of the great concern being concentrated upon it. The organ is so well known, so firmly established, that it almost carries itself along, so that it need not be neglected in the pushing of the piano. Indeed it is being constantly improved and added to and made more popular in every way.

The latest triumph achieved by the company consists of the Diploma of Honor—the highest award and the only one given to any piano manufacturer—just bestowed upon the Mason & Hamlin pianos at the Jamaica Exposition, and it constitutes the third highest award to the Mason & Hamlin pianos at the third world's exposition at which these instruments were placed in competition, the first being at Amsterdam in 1883 and the second at New Orleans in 1885.

The affairs of the concern are in such capable hands—young Mr. Edward P. Mason, the president of the company, has shown himself so well qualified to fill the position to which he was unanimously elected—that we may look for even greater things in the future than we have seen in the past development of the great house of Mason & Hamlin.

Letter from Bach.

WE are in receipt of the following letter, which calls for publication and explanation. The information upon which we based our assertion therein quoted came to us from Mr. Leopold Peck, of Hardman, Peck & Co., and he based his statement upon the contents of a letter received by him from the European agent of the Hardman piano, Mr. W. Adlington, of J. Muir, Wood & Co., Glasgow and Aberdeen. Bach did play upon a Hardman piano and did express his appreciation of its merits and offered to write a testimonial (for a consideration) which could be used in this country; but that he does not now use the Hardman piano exclusively is set forth in the appended communication:

12 KENT TERRACE,
REGENCY PARK, N. W., June 24, 1891.
To the Editor of The Musical Courier, New York:
DEAR SIR—My attention has been called to an article in your issue of June 11, 1891, stating that "hereafter I shall use the Hardman grand exclusively."

I beg to most distinctly contradict this report, which is not authorized by me.

I use, whenever it is possible to procure one, a "Steinway piano," for which I have the greatest admiration and prefer above all others.

Yours faithfully,

L. EMIL BACH.

A Correction.

BADEN (near Vienna), June 25, 1891.

Dear Mr. Steinway:

IF I had known that you would do me the honor to get my letter published I would have tried to write more legibly so that no such horrid mistakes would be printed. I never wrote that I asked Broadwood twice for the diapason normal; that has no sense. I wrote that they—Broadwood and Erard—asked me for the diapason normal fork, and when I asked for theirs they had each three different forks. Then again, I did not say that in England they get their wired instruments from the Continent. I said that they get their wind instruments from the Continent and have to shorten them, &c.

The phrase, as it stands, has no sense, and I would thank you to get it corrected. Ever yours, L. ENGEL.

Will Build a New Factory.

THE "Whig" has been reliably informed that the A. H. Whitney Organ Company has decided to erect a new factory, and that it is very probable that the ground formerly occupied by the Meriam lumber yard will be the site. The factory will also have a frontage on Third street, on Vermont street, just west of Third, and just north of Wholesale row. This would be an excellent location for the factory. The construction of the factory would be a good thing for Quincy and the "Whig" sincerely hopes that the report will prove true.—Quincy "Whig."

—Look out for another retail piano wareroom on Fifth avenue—right on the line, too. Details later.



ANOTHER TRIUMPH

FOR THE

Mason & Hamlin Piano.

Messrs. Mason & Hamlin respectfully announce that they have just sold four Grand and ten Upright Pianos to the

CHICAGO CONSERVATORY OF MUSIC

(IN THE AUDITORIUM),

MR. WILLIAM H. SHERWOOD, Director of Piano Department.

As this sale was made in competition with America's leading manufacturers, as the Conservatory is THE LEADING MUSICAL INSTITUTION OF THE WEST, and as the MASON & HAMLIN is the only piano used in the Conservatory, this honor is greatly valued by the MASON & HAMLIN Co., and is considered *one of the greatest possible indorsements and triumphs for the*

MASON & HAMLIN PIANO,

which is, according to the most eminent musical authorities, "fast becoming as famous as the MASON & HAMLIN ORGAN."

EXAMINE the new Mason & Hamlin Piano Catalogue, sent free to any address. The Mason & Hamlin Grand and Upright Pianos are constructed on an Improved Method of Stringing, invented and exclusively used by Mason & Hamlin, by which remarkable purity of tone and great durability are secured, and *phenomenal capacity to stand in tune*. The Mason & Hamlin Screw Stringer was patented in July, 1883, and is a veritable triumph for American ingenuity, being pronounced by experts "the greatest improvement of the century" in pianos. American pianos and organs are superior to all others. Mason & Hamlin Organs have long been the standard the world over. The Mason & Hamlin Piano is fast becoming as famous as the Mason & Hamlin Organ, and illustrates that HIGHEST STANDARD OF EXCELLENCE which has always characterized the latter instrument, and won for it highest honors at all great World's Exhibitions since Paris, 1867.

Without underestimating the improvements effected by others in pianos, the Mason & Hamlin Stringer is claimed to be the greatest improvement of them all, and without it the highest attainable excellence is simply impossible.

At the INTERNATIONAL EXHIBITION, just closed, at Kingston, Jamaica, the MASON & HAMLIN PIANOFORTE received the

DIPLOMA OF HONOR,

the highest possible award, and conferred only for superlative excellence. Several makers received gold or silver medals—firms from America, England, Germany and Canada being in competition—but Messrs. Mason & Hamlin were the ONLY PIANO MANUFACTURERS to receive the DIPLOMA OF HONOR. The MASON & HAMLIN PIANO has now received the highest possible award at three great World's Exhibitions, as follows:

Amsterdam, 1883. New Orleans, 1885. Jamaica, 1891,

And has not been exhibited elsewhere.

MASON & HAMLIN ORGAN AND PIANO CO.,

BOSTON.

NEW YORK.

CHICAGO.

END OF THE STEINWAY COMBINATION.

DURING the past few months a series of charges has been published by Freund against our Mr. Blumenberg, accusing the latter of various interferences with him in connection with a number of suits instituted against him by various stockholders of the "American Musician" Publishing Company. All these charges were brought without a scintilla of evidence, and were merely broad generalizations intended to implicate our trade editor in some way, shape or manner with these suits.

On Wednesday last in answer to a subpoena asking for the production of books, papers, vouchers, files, &c., relating to THE MUSICAL COURIER and its editors and bearing upon their relation with Mr. J. Travis Quigg, various members of the firm of Steinway & Sons, as well as the firm itself and others, our Mr. Blumenberg presented himself at court with the documents, but was never called. We were prepared then and there under oath to show and prove that no one connected with this paper has ever had any transactions with any one of the stockholders of the "American Musician;" that there has been no transaction of any kind between anyone on this paper and Mr. Quigg or his brother; furthermore that the nature of the relations between this paper and its editors and the firm of Steinway & Sons and the individual members of that corporation has been based on direct business transactions involving the payment of money for advertising and for paper sales; that these relations never at any one time went any further than the legitimate relations between advertiser and publisher; that we never borrowed 1 cent or \$1 or any sum of money from the firm or any member thereof; that we have never been, nor are we now, indebted to that firm or any individual member of the same, nor have we ever had any other relations than those just described.

It must be remembered that the original statement that THE MUSICAL COURIER was purchased with the money of Steinway & Sons emanated in 1882 from the irresponsible pen of Freund, although this paper was purchased with the funds of its present editors, who never borrowed a cent or a dollar for that purpose. The charge was constantly kept alive until Mr. Freund's paper, through Mr. Quigg, secured an advertisement from Steinway & Sons. It was then dropped and again taken up when Mr. Freund considered it available for his schemes.

Within the past few weeks, after Freund discovered that his continued charges implicating our Mr. Blumenberg in the lawsuits against him had no effect and could not be proved, he changed the manner of attack, and went so far as through his attorney in court to charge that Mr. William Steinway was at the bottom of the lawsuits. This course was pursued after Freund himself, over his own signature in his own paper, had repeatedly stated that he did not believe that Mr. Steinway had had any connection with the suits.

During the current discussion of these matters as they take place in trade circles we asked Mr. Stein-

way what he thought of doing, and he told us that he and Mr. Tretbar had been subpoenaed to bring books, vouchers, &c., into court to show their relations with Mr. Quigg and THE MUSICAL COURIER, and that they would under oath show that they had no relations whatever with Mr. Quigg, and that their relations with THE MUSICAL COURIER were those of advertiser toward publisher. They were to be in court on one of the most important days of the year—July 1—but notwithstanding the interruption of the most momentous business matters they were prepared and had everything in readiness to state under oath that they had no relations with any editors of music or music trade papers except simply as advertisers, and that they never loaned any money to any editors of a music trade paper except John C. Freund, and that he owes them to-day what he had borrowed. There would have been in all probability about a dozen witnesses called had there been any earnest intention to investigate the question, and everyone would have shown by documentary evidence such a state of affairs as we have just described. But the witnesses at hand and ready were not called. It was not intended that they should be.

This ends our comment on the insane and ridiculous position assumed and maintained by Freund toward William Steinway and our Mr. Blumenberg.

In THE MUSICAL COURIER of this edition will be found a communication from Mr. J. Travis Quigg. In it will be seen that Freund bankrupted the "American Musician" by living at the rate of about \$20,000 to \$25,000 and more a year. The business of the "American Musician," which in 1890 was less than the business of THE MUSICAL COURIER for the same year, as the books of this paper will show, conclusively proves that a decent and respectable livelihood can be earned by honest men who conduct a newspaper enterprise with energy; but no kind of business—newspaper business or any other—can exist under the management of such an individual as Freund.

There is no reason if he is honest why he should make efforts through his friends, by appealing to William Steinway to intercede, to have these suits withdrawn. An honest man accused of being a thief demands his trial and his opportunity for exoneration. These appeals not only indicate an indirect admission of guilt, but the request to intercede is an admission that William Steinway is not one of the prosecutors. The whole flimsy fabric of sophistry has fallen to pieces.

We believe arrangements have been made between Mr. Schermerhorn, the editor of the Dolgeville "Herald," to associate Freund with himself in the publication of that paper, which has been made a weekly. The "Music Trades" is to cease when the advertising paid for has run out. How this is to be done and pay the running expenses is a problem Pythagoras might be able to solve; no living man is expected to do so.

—On the Karlsruhe, which sailed from Baltimore for Bremen on June 24, were Mrs. Edward F. Droop, of Washington, and three daughters; also Carl Droop, who is with Steinway & Sons.

—The machinery at the new factory of the Nelson Piano Company at Muskegon Heights, Muskegon, Mich., was set in motion recently on a trial test, working to the entire satisfaction of the company.

The Trade.

- Mr. Charles S. Sisson, of Detroit, was in town last week.
- J. T. Simons has opened a music business at Greenwood, S. C.
- The Waterloo Organ Company shipped 133 organs during the month of June.
- Thorpe & Hoblitzell have opened a musical establishment at Oregon, Mo.
- Mr. Nahum Stetson and Mr. Fred. Steinway left for Europe on the Ems last Saturday.
- Mr. Antonio de Anguera, of Chicago, and family started July 2 for Mackinac Island, Mich.
- The Antisell Piano Company's new factory and foundry at Matawan, N. J., is now in complete working order.
- Chandler & Estes, of Lewiston, Me., have dissolved, Mr. Estes' interests having been purchased by Mr. Chandler.
- Mr. Quinn, the new manager of the New England Piano Company of New York, will spend his vacation with his family in the Catskills.
- We are informed that young C. C. McEwen has been engaged as a salesman by Gildemeester, which will give Eddie and Clarence a chance to work together again.
- Thomas Richards, formerly with S. Brainard's Sons, Chicago, has accepted a place in the sheet music department of Root & Sons Music Company, Chicago.
- Marvin Strong, of Schenectady, N. Y., many years ago a piano manufacturer, died at his home on June 29 at the age of 86. Ex-District Attorney Alonzo P. Strong is his son.
- Certain documents in our possession indicate that H. A. Swick (whoever that may be) and S. R. Kelso are no longer associated in the manufacture of low grade, low lived stencil boxes.
- Mr. Geo. Fredk. Abendschein, secretary of the Staib Piano Action Company, tells us that notwithstanding the reported dullness his company is averaging over 50 sets of actions a week; the facilities of the factory are equal to 100 to 150 a week.
- The music department of the De Pauw University, at Greencastle, Ind., has just purchased 6 Starr upright pianos for use at the school. The instruments will be delivered as soon as the fall term opens, and the order will no doubt be increased.
- The Grand Rapids branch of F. J. Schwankovsky, of Detroit, is closing out in order to consolidate the business with the parent business in the new and magnificent music house Mr. Schwankovsky has opened at 238 and 240 Woodward avenue, Detroit.
- The report that a certain large Chicago piano manufacturing company were drawing their supply of actions from the G. W. Seaverns Action Company, of Cambridgeport, Mass., is absolutely unfounded. The Seaverns action is not to be found in the Kimball piano.
- Mr. Norris, of Norris & Fletcher, piano manufacturers, Boston, has recently made a trip among their agents. All of them speak in high terms of the pianos and are doing well with them. One agent who controls some 200 sub-agents writes: "Your piano is excellent, both in tone and finish. It is a credit to you."
- Mrs. W. C. Penfield, the Nicollet avenue music and piano dealer, manages a rather difficult venture with the ease and abandon of the most stolid man used to the discord of sounds and the fortissimo of a chorus of letters demanding immediate settlements. She has been engaged in the same line of business for some time lower down on the same street, but has lately moved into more commodious quarters opposite the Syndicate Block. She is another exemplification of the fact that a woman in business is not a fish out of water. She has a large trade out of town and is a lady of unquestioned business ability.—Minneapolis "Times."
- WANTED**—Foreman for piano factory; must understand all departments thoroughly; permanent employment; references required. Address H. M. B., 146 Lexington avenue, New York city.
- WANTED**—Piano case maker to take charge of shop. Address H. M. B., 146 Lexington avenue, New York city.
- WANTED**—A successful piano and organ traveler will be at liberty September 1; has had long experience as traveler and manager; extensive acquaintance East and West; best references; correspondence strictly confidential. Address, "Pianoforte," care of this paper.

Story & Clark Organs Voiced and Tuned by Electricity.

MELVILLE CLARK, of the Story & Clark Organ Company, has devised a scheme for voicing and tuning reed organs by electricity. By this means a perfectly smooth and even tone is produced. This has heretofore been unattainable. Their Mozart organ No. 46,936 (their latest), which has just been completed, has been voiced and tuned under this process, and its state of perfection is its own best powerful recommendation. Story & Clark believe that they are the first to utilize electricity in this capacity.



SENSATIONAL!

JUST OUT!

FOR TEACHING PURPOSES.

PIANETT

4 Octaves, full iron frame, check repeater action, best wire strings, regulation for putting the Pianett high and down to suit every player, children or grown up people.

POWERFUL TONE.

STRONG BUILD FOR ANY CLIMATE.

Black case, richly engraved and gilded, double candlesticks. With Top about 3 ft. 9 in. high, 2 ft. 11 in. long, 1 ft. 7 in. deep; without Top, about one foot lower. Highest stand with Top about 4 ft. 9 in. Price from \$25 to \$40, including packing; free delivery Hamburg or Bremen.

WHOLESALE WANTED.

A WELCOME FOR MANY THOUSAND FAMILIES.

Sole Manufacturers, H. PETERS & CO., Leipsic, Germany.

Corporations.

McArthur Music House, Knoxville, Tenn. (See article in this issue of THE MUSICAL COURIER.)

At a meeting in Lisbon, N. H., Tuesday, the Parker & Young Manufacturing Company voted to increase its capital stock to \$50,000, and to rebuild immediately their extensive piano sounding board, chair stock and packing box manufactory, recently destroyed by fire in that village. This is the principal manufacturing industry of the town, employing about 100 men, with an average monthly pay roll of \$4,000. A special town meeting, June 20, voted to exempt this corporation from taxation for a period of 10 years, manifesting their appreciation of the importance of retaining this industry in town.

S. Grollman & Sons Company, at Chicago; capital stock, \$25,000; for the manufacture of piano stools, scarfs, and cases; incorporators, S. Grollman, I. Grollman and S. Grollman, Jr.

Mr. Quigg Gives Figures.

NEW YORK, July 6, 1891.

Editors Musical Courier:

GENTLEMEN—Kindly allow me the use of your columns for a few words concerning Jno. C. Freund's relations to the "American Musician" Publishing Company, and the real causes which led to the legal proceedings against him for wrecking the "American Musician." The paper was a valuable property. Its receipts for the year ending November 30, 1890 (exclusive of loans or sales of stock), were over \$46,000, while its legitimate expenses were not \$36,000, leaving a net profit of \$10,000, which would have paid a 10 per cent. dividend upon its capital stock.

As I had given Freund a two-thirds stock interest, and agreed that he should draw \$80 per week for his services, (which, by the way, he continually claimed he did not draw), this would have given him an income of \$10,000 a year. But Freund was not even satisfied with the lion's share. Under his management the entire \$46,000 not only disappeared, but an indebtedness equal to two years' net income was created, which practically made the entire capital stock of \$100,000 valueless.

The trustees have been condemned for having permitted this sort of management, but is there a piano manufacturer who would believe that his business manager, having a two-thirds interest in the profits of the business, would deliberately plot the destruction of his own property? Had the trustees been in possession of the facts which have since been revealed by an examination of the books, instead of being asked to resign Freund would have been at once placed under arrest. They only knew by a statement made in Freund's own handwriting, and not for their information, that the company was financially embarrassed. It was only after a careful study of Freund's peculiar system of bookkeeping that the full extent of his betrayal of trust became apparent.

It will rather astonish those inclined to believe Freund's claim that he is a victim to learn that he signed checks as manager of the "American Musician" Publishing Company in twelve months for \$18,207.35, to pay persons having no business relations with the paper, and for which no corresponding entries appear in the cash book. These drafts upon the company's account in the Fourteenth Street Bank were paid to his personal creditors and no charges were made in the books against himself to cover these checks, nor does any account with himself appear in the ledger. In fact his name would not have appeared in the books at all if he had not caused the bookkeeper to go back for twelve months and charge the monthly balances in the cash book to his account. These amounts to \$6,577 from December 1, 1889, to November 30, 1890. When this is added to the \$18,207.35 he paid out to his personal creditors, for which no charges appear in the cash book, it will be perceived that Freund absorbed in one year more than two years' net income of the paper, besides creating an indebtedness of an equal amount. In other words, he got away with all that the paper could earn in four years of prosperous business.

During the same period Freund gave checks to persons having business relations with the paper amounting to \$27,796, for which no corresponding entries appear in the cash book. These checks represent, as near as can be ascertained, repayments of borrowed money—the purposes for which they were given can only be discovered by the testimony of the indorsers. Now, Freund is still at work trying to compel the piano trade to pay off the old scores which his many liaisons have saddled him with. He makes some of them believe he gives an equivalent in "brain" work, but he is to-day only a perambulating ghost, and, in order to keep on his feet, claims that he is a representative of independent trade journalism and that I am only a tool in the hands of unscrupulous men who pay me to persecute him.

To this I will answer that my word as an American with a clean record for fidelity and integrity is better than even

the oath of an alien adventurer who has been living upon American piano manufacturers for the last 18 years and who even yet claims the protection of a foreign Government, while masquerading as an American protectionist.

For the benefit of Freund and all his sympathizers I will add just this: I, and I alone, am the originator of the legal proceedings against him, and I will make it the business of the remainder of my life to unmask and, if possible, punish him. I do not expect to recover any of the money which belongs to the stockholders of the "American Musician," but I hope to make it impossible for him to victimize any more honest Americans who desire to contribute to the support of musical journalism. I will not encroach further upon your columns at the present writing, but if you think it will be of interest to your readers I will furnish you with the names of the persons to whom Freund paid out the \$18,000 in checks, with a descriptive list of their claims.

J. TRAVIS QUIGG.

PROTECTION AND THE PIANO INDUSTRY.

A Reply to "Reform" Club Attacks on American Industries.

(Published in "The Defender," June 10, 1891, under the auspices of the American Protective Tariff League.)

AN association of importers, directors of foreign steamship lines and editors of Free Trade newspapers, misnamed "Reform" Club, making a business of issuing pamphlets advocating free trade and attempting to show that the McKinley bill is seriously injuring our industries and is detrimental to the workingman, has lately circulated a pamphlet on *Pianos and Piano Materials*.

The pamphlet is dated November 30, 1890, but was not circulated before April, 1891.

Of all the misleading publications issued by this Free Trade Club none so abound in false statements and obvious misrepresentations of facts and statistics as this one.

Although this "Reform" (?) Club has a well earned reputation for twisting statistics, in glaring misrepresentations it has outdone itself in this piano circular.

How such men as Everett P. Wheeler, Carl Schurz, Anson Phelps Stokes, Oswald Ottendorfer, Gustav H. Schwab, &c., as officers of the "Reform" Club, can lend their names as a shield for such intellectual imposition is beyond our comprehension.

In the introduction to that pamphlet it is stated that the piano manufacturers did not appeal to Congress for protection to an "infant industry," and yet on page 380 it is said that the "piano manufacturers of the United States" presented a petition to Congress in March, 1890, appealing for a reduction of the duties on piano actions, because the duty of 40 per cent. on piano actions would be fatal to the piano making industries of this country.

The "piano manufacturers of the United States" did not appear before Congress, as we will show later on, but by a "trick so often exemplified" in the efforts of the free traders it was intended to destroy the important industry of manufacturing piano actions in America.

The words "piano actions and parts thereof" were surreptitiously smuggled into a petition of the importers of musical instruments for a proper classification of their goods. The result was that the conference rejected this petition and left parts of musical instruments in the Omnibus clause of Schedule C, which fixes the duty upon articles manufactured in whole or part of any metal at 45 per cent., instead of 40 per cent., which rate the Ways and Means Committee had adopted for piano actions.

The importers of musical instruments allowed themselves to be used as tools in the hands of a single importer of French piano actions, and in so doing they defeated their own object. The blow was aimed at the great industry of piano action making, under cover of a petition for classification of parts of musical instruments known as "small goods," which term does not include pianos or piano actions.

By the following table showing the number of pianos manufactured in the United States the "Reform" Club attempts to prove that during high and low tariffs piano manufacturing has constantly grown:

NUMBER OF PIANOS MADE.		
	Yearly Average.	Total.
1790-1830.....	2,000	20,000
1831-1840.....	4,000	40,000
1841-1850.....	7,000	70,000
1851-1860.....	10,000	100,000
1861-1870 (including internal revenue period).....	30,000	300,000
1871-1875.....	25,000	125,000
1876-1880.....	30,000	150,000
1881-1885.....	42,400	212,000
1886.....	48,000	48,000
1887.....	52,000	52,000
1888.....	56,000	56,000
1889.....	65,000	65,000
1890.....	72,000	72,000
Total.....		1,212,000

If we examine this table we find that the highest number

of pianos manufactured in any decade before the inauguration of protection was 100,000, which was from 1851 to 1860. In the 10 years following (1861 to 1870), under the stimulus of the protective tariff of 1861, 200,000 pianos were manufactured, or 20,000 per year. Since then this industry developed so rapidly that the production of pianos during 1890 is estimated at 72,000, representing a value of about \$18,000,000.

It is a fact known to all those familiar with the history of the piano trade that prior to the protective tariff of 1861 more pianos were imported from Europe than were manufactured here; in fact, large establishments in France and Germany worked exclusively for "American trade." The tariff of 1861 gave such an impetus to the piano industry that we not only doubled our production, but prevented the importation of foreign pianos, with the exception of the Southern States, where French pianos are even now regularly sold by the most prominent dealers.

As a matter of fact the majority of our most prominent piano manufacturers laid the foundation of their unexampled prosperity and their great names during that very period.

Encouraged by the reduction in the tariff of 1883, the foreign piano manufacturers made an attempt to regain their lost ground, and from 1883 to 1890 we find the music trade journals filled with advertisements of German piano manufacturers.

The McKinley bill had the instantaneous effect of stopping these advertisements.

A greater triumph for protection—a more convincing witness for the correctness of the protective principle cannot be found than this very table published by the free traders. It took 80 years (1790-1860) under more or less free trade to make 232,000 pianos in the United States, and in the first 10 years of protection (1861-1870) we made 200,000 pianos.

After a ridiculous attempt to explain the usages of the piano industry as an introduction, the "Reform" Club state the excuse for issuing their pamphlet in the following language:

This number of "Tariff Reform" is written to show how, by a few tricks in the manipulation of a tariff bill, certain interests are put under the control of others. * * * It is our purpose to expose such tricks as appear in the McKinley tariff which directly affect the piano industry.

It is our purpose to expose to the reader the "tricks" and false statements made by the Tariff "Reform" Club by facts which are on record and can be proven.

The first item in the pamphlet,

TUNING PINS,

are made of iron, and cannot be manufactured in this country, because the very cheapest labor is employed in Germany to manufacture the iron wire and the tuning pins. Their wages hardly average 1½ cents per hour.

Two false statements are distinctly made by the "Reform" Club regarding tuning pins—one is prompted by ignorance, the other a deliberate falsehood.

The first is "that tuning pins have never been made in this country, nor is there any prospect that they will ever be made here."

Many years ago the great house of Chickering & Sons, the pioneers of the American piano industry, made their own tuning pins in their factory, and a manufacturer of piano hardware in Boston made tuning pins for the trade until he was compelled to stop on account of low priced foreign competition.

The prospect that it will always be an impossibility to manufacture tuning pins in this country gives the "Reform" Club great pleasure, which we must leave them to enjoy, because even a protection of 45 per cent. on this article is not sufficient to equalize the difference of 1½ cents per hour wages in Germany and 30 cents per hour wages in America.

The second false statement is that

Up to October, 1890, the duty on tuning pins was 25 per cent., but when the McKinley bill was introduced into the house the duty was raised to 40 per cent. * * * the result was that tuning pins were made dutiable at 45 per cent.

The facts are these: The tariff of 1867 imposed a duty of 35 per cent. on "all manufactures of iron," to which tuning pins belonged, and this duty of 35 per cent. was paid by all importers until 1883, when the Treasury Department sustained the importers of musical instruments in an appeal to classify "parts of musical instruments" under the same clause as musical instruments, which paid 25 per cent. duty.

Importers of tuning pins were shrewd enough to take advantage of this decision, and succeeded in getting tuning pins passed under the free trade Cleveland administration as "parts of musical instruments" at 25 per cent. duty, instead of 45 per cent.

This was such a glaring misinterpretation of the tariff in favor of the foreign manufacturers that the Republican appraiser who came into office in 1889 returned tuning pins to their proper class, viz., "manufactures of iron," and on an appeal by the importers Judge Blatchford of the United States Supreme Court decided (December 28, 1889)

that tuning pins must pay duty as "manufactures of iron" at the rate of 45 per cent.

The importers thereupon immediately issued circulars notifying their customers that they would henceforth charge 20 per cent. more on the entire price, though they had only to pay an increase of 20 per cent. on the cost price of the tuning pins.

It is but proper to state that when the importers succeeded, through these adroit manipulations, in making the Cleveland free trade administration pass their invoice at a reduction of 20 per cent. on the duty no circulars were issued by them notifying their customers of this reduction.

The "Reform" Club states that because of this raise of 20 per cent. in duty the importers "had to raise the price for tuning pins from \$2.40 to \$3.20, and that piano manufacturers have to pay \$12,960 more for tuning pins per year now than before." What sort of arithmetic the "Reform" Club employs in arriving at such figures we do not know. If, however, the importers charged an advance of 20 per cent. on the original price of \$2.40 the increased price cannot possibly be more than \$2.88, an increase of 48 cents per 1,000 tuning pins, or 10 cents increase in the price of a piano which is sold at from \$250 to \$1,500. What a tremendous tax on the piano industry and the poor workingman who buys a piano!

To what extent, however, the McKinley tariff bill, which became a law on October 6, 1890, can be held responsible for a correct interpretation of the tariff of 1883, made by Judge Blatchford December 28, 1889, we must leave the "Reform" Club's wise manipulators of facts and figures to explain.

Two and one-half pages of the pamphlet are devoted to "Felts not woven."

It really seems as if the whole pamphlet was a mere excuse to attack Mr. Alfred Dolge, the well-known importer of piano materials, and manufacturer of piano felts and felt shoes, of Dolgeville, N. Y.

Mr. Dolge's printed controversies with the importers of piano felts previous to the passage of the McKinley bill, as also his speeches during the campaign of 1888, are on record as some of the most forcible arguments for protection.

These speeches, printed and circulated by the Republican campaign committees, were very effective in proving the fallacies of free trade, and since, as a matter of fact, the pecuniary interests of Mr. Dolge, the importer, completely outweigh the pecuniary interests of Mr. Dolge, the American manufacturer, the "Reform" Club had to make the most astounding use of figures imaginable in order to show that only selfish motives impelled Mr. Dolge to take an active part in the fight for protecting the workmen of America against the products of European pauper labor.

Mr. Dolge's labors in economics, as well as his efforts to improve the condition of the laboring classes, have given him a wide reputation and brought him honors from all sides. It would have, therefore, been a feather in the cap of the "Reform" Club if it had succeeded in creating the impression that Mr. Dolge's activity in favor of the protective principle could be traced to merely selfish motives. No wonder that free traders attempt to heap all their malicious abuse and contemptible insinuations upon Mr. Dolge, because on February 1, 1891, although he did not advance the price of his piano felt after the passage of the McKinley bill, he both advanced the wages of his workmen 12 per cent. and reduced the hours of labor in his factories from 10 to 9½ hours per day. He stated to his workmen that he was enabled to do so as the direct consequence of the McKinley bill, for the reason that the McKinley bill had made it impossible for foreign manufacturers to crush the American felt industry at their pleasure. Indeed, they had partly succeeded in doing so after the passage of the low tariff of 1883, which ruined a number of felt makers completely and forced Mr. Dolge to start the manufacture of felt shoes to furnish employment for his workmen.

The free trader being by tradition and doctrine the natural enemy of the workingman, must, of course, use all available means to injure the protectionist, Alfred Dolge, who practices what he preaches.

But, more than that, Mr. Dolge is the founder of the piano felt industry in America, a self made man in the best sense of the term, who after many years of a most desperate fight and struggle against foreign competition, has finally succeeded in forcing the importer to reduce the price of piano felt from \$6.50 to \$4 a pound; he has further carried off the highest awards for the superiority of his goods at the world's fairs at Vienna, Philadelphia and Paris.

The opportunity to cast reflections upon such an opponent seemed exceedingly tempting to the "Reform" Club, and it has done so most maliciously, but with very unsatisfactory results for the cause of free trade.

This "Reform" Club chapter on felts is a network of falsehoods and intentional misstatements. They used as a foundation a garbled and distorted version of a statement on "felt manufacture in Germany and America," furnished by Mr. Alfred Dolge upon request to Secretary Manning in January, 1885.

Secretary Manning considered Mr. Dolge's elaborate

statement of sufficient value to embody it in his report to Congress. It is on record, and we must refer our readers for a correct copy to pages 260-264 of "Report of the Secretary of the Treasury to Congress, February 16, 1885." It will there be found that Mr. Dolge proved conclusively that the duty on felt must either be advanced or the manufacturing of that article in America abandoned, as shown by the fact that a number of felt manufacturers had already been driven out of business by the reduction in the tariff of 1883.

To show the absurdity of the "Reform" Club's figures let us take the first statement, which alleges that it takes 2 pounds of hammerfelt and 1 pound of underfelt for each piano, and that Mr. Dolge manufactures about 300,000 pounds per year, and that about 30,000 pounds are imported.

The truth is it takes on an average about three-quarters of a pound of hammerfelt for each piano and not quite one-quarter of a pound of underfelt—together about 1 pound instead of 3 pounds.

In the table of pianos manufactured it is stated that the highest number of pianos made in one year is 72,000, which would require 72,000 pounds of felt. If Mr. Dolge makes 300,000 pounds, according to the "Reform" Club's statement, and Mr. Ranft imports 30,000 (although in a printed interview Mr. Ranft asserts that he sold 38,000 pounds of imported piano felt in 1890) there would be a total supply of 330,000 pounds of piano felt for a possible consumption of only 72,000 pounds.

We beg to ask the "Reform" Club what can Mr. Dolge possibly do with this yearly surplus of 260,000 pounds of piano felt which they claim he manufactures, representing, at the "Reform" Club's valuation of \$4.25 per pound, a total of \$1,105,000?

Is it possible that Mr. Dolge can export this immense quantity? We know that Mr. Dolge is the first American felt manufacturer who carries "coals to Newcastle"—in other words, exports his celebrated piano felts regularly to Germany—but we must ask the "Reform" Club where there is a market for such an immense quantity of piano felt? Nonsense!

In its further blundering the "Reform" Club states that the McKinley bill raised the duty on a pound of felt 67 cents, and it concludes that therefore the importer must and does charge \$1 per pound more than before, thus allowing the importer to tax the piano industry at the rate of 33 cents per pound on 30,000 pounds per year, or \$9,900 in addition to the increased duty.

The fact is that the imported felt is entered at the custom house at \$1.91 per pound for first quality, and \$1.39 for second quality, and not at \$2.18, as the "Reform" Club states. The average duty on this felt under the tariff of 1883 was \$1.02½ per pound, and under the McKinley bill \$1.48½, a difference of 46 cents instead of 67 cents. It has been repeatedly stated in print and never disputed that the importer made an average profit of \$1.10½ per pound on first and second quality piano felt before the McKinley bill, which is equal to nearly \$42,000 for 38,000 pounds, sold per year, according to the importers' own statement. If we deduct the increase of 46 cents from a profit of \$1.10½, the importer still has a profit of 64 cents per pound, equal to \$24,220 per year, in spite of the McKinley bill—certainly an exorbitant profit for a mere dealer in felt.

It is really amusing with what tenderness the "Reform" Club takes care of the poor foreign manufacturer or importer who uses the McKinley bill as an excuse to swell his bank account, and truly if American manufacturers would allow importers to follow the advice and clever figuring of the "Reform" Club the cry of the parrot and free traders that "the tariff is a tax" would be a truth indeed. Fortunately our American manufacturers are sufficiently strong to prevent any overcharging on the part of foreign monopolists.

But to return to the wild statements and figures of the "Reform" Club.

It has figured out by peculiar calculations of its own that Mr. Dolge makes a profit of \$1.67 on each pound of felt. Taking the 300,000 pounds which the club says Mr. Dolge manufactures per year, he has a profit of \$501,000 on his piano felt alone; but it is only necessary to say that Mr. Dolge's entire annual sales of piano felt only amount to \$180,000 in order to reveal the utter absurdity of such figures.

But while the club generously allows Mr. Dolge such a tremendous profit, it figures that the poor importer is losing a great deal of money on every pound of felt he sells.

Again, and by this same peculiar method of calculation, the club figures that a pound of imported felt costs \$4.41 cents, while in reality it costs \$3.55 first quality, and \$2.73 second quality now. Considering that Mr. Ranft sells his felt at \$4.05 per pound for first and \$3.10 for second quality, or perhaps an average of \$3.57½, he actually loses, according to the "Reform" Club, 83½ cents per pound, so that, taking the importers' statement that he sells 38,000 pounds per year as true, he loses \$31,830 per year. We leave it to the club to reconcile this with its statement that the importer makes an increased profit of \$9,900 through the McKinley bill. Such contradictory statements are an insult to the intelligent people in the piano trade.

Contemptible to a degree, however, is the insinuation

that a senator of the United States allowed himself to be used as a tool to further the selfish ends of a monopolist. A few words may suffice to answer this scurrilous charge.

The "Reform" Club, through its member, Mr. DeWitt Warner, member of Congress and chairman of the "Reform" Club's tariff committee, has access to all the documents issued from the Government Printing Office.

Ignorance of existing documents is therefore no excuse.

On page 376 of the pamphlet we find the following passage:

But this increase was not enough for Mr. Dolge, and when the McKinley bill came from the conference it was found that "felts not woven" were added to the schedule covering ready made clothing. They were put into this paragraph simply because the rates fixed upon it were the highest in the whole woolen schedule. Long before the piano manufacturers heard of this the McKinley tariff was in the hands of the President, ready for his signature, and protest was out of the question * * * and the man who brought this about was Senator Hiscock of New York.

The trouble is that the felt manufacturers of the United States appeared before the Senate Finance Committee in December, 1888, presenting a petition, from which we make the following extract:

* * * In 1875 there were in this country sixteen establishments manufacturing felt, employing about 2,865 hands and producing per annum about \$5,730,000 worth of goods.

In 1888 (in consequence of the reduction of the tariff of 1883) the number of establishments was reduced to seven, employing only about 1,450 hands and producing only \$2,900,000 worth of goods. * * * The losses which occurred in the felt manufacturing business from 1870 to 1888 amounted to \$3,928,000. * * * In every instance where the business (of felt making) was given up the manufacturers were forced to stop on account of foreign competition.

* * * Regarding piano felt we beg to submit tables showing that even at a rate of duty of 50 cents per pound and 50 per cent. ad valorem the German manufacturer can make a manufacturing profit of 20 per cent, against a profit of only 10 per cent. for the American manufacturer, and still lay his goods down in New York city, duty paid, for \$18.20 less per 100 pounds than the American manufacturer can possibly place them upon the market. * * * Of the various felt manufacturers who have attempted the manufacture of piano felts only one is making such now.

Sworn affidavits attached to this petition prove that workmen who had only a few months ago arrived from Germany were earning from 16½ cents to 23½ cents per hour in the United States, while they earned only from 2½ cents to 5 cents per hour when working in felt factories in Germany.

The Senate Finance Committee, and especially Senators Hiscock, Allison and Aldrich, subjected the felt manufacturers to a very close examination as to their statements, reported favorably, and the Senate adopted the clothing clause as printed.

In Public Document No. 9051, of January 26, 1889, page 160, we find in clothing clause as follows:

Clothing ready made, and articles of wearing apparel of every description. * * * knit goods, and all goods made on knitting frames, pluses and pile fabrics, and felts and felt fabrics not otherwise provided for, &c.

The piano manufacturers or the importers had therefore the time from January, 1889, to October, 1890, fully 19 months, to protest against this classification.

Before the conference objection was made to the broad term "felts and felt fabrics," and it was suggested that the words "not woven" should be added, to which the felt makers readily consented, as it was intended to protect chiefly the manufacturer of upholstery and clothing felt, whose existence was virtually threatened by the ruinous competition of the powerful German felt trust.

It is not necessary to further exhibit the absurdity of the statements regarding the cost of manufacture, &c., but in conclusion we beg to call attention to the fact that the "Reform" Club, under date of November 30, 1890, stated in print that the price of imported piano felt had been advanced \$1 per pound, and that now, June, 1891, fully six months later, imported piano felt is actually sold for 5 to 7 per cent. less than the price ruling previous to the McKinley bill, although the duty has been raised 67 cents per pound, according to the "Reform" Club. Therefore, really "the tariff is a tax" on the foreign manufacturer, as it was intended to be.

Ivory keys are mentioned next. The rate of duty has been advanced from 30 to 40 per cent. on manufactured ivory.

The club states positively that on account of this higher duty the manufacturers of piano keyboards have advanced their price \$1 per set.

We have been unable to find a single piano manufacturer who pays any more for his keyboards now than before the passage of the McKinley bill. It is, however, a fact that piano and organ keyboards are better and cheaper here than in Europe.

The change of duty on music wire interests the "Reform" Club to the extent of a full page. It is admitted that music wire was never specially mentioned in any tariff, nor is it mentioned in the McKinley tariff. However, in its appalling ignorance the "Reform" Club declares that the duty on fine steel wire was "enormously increased" by "quiet, underhand work" on the part of Washburn & Moen, the world renowned wire manufacturers, so that they could charge from 13 to 18 cents per pound more for all the music wire they make.

Taking "Reform" Club statistics that 72,000 pianos are made annually in America, and making the liberal allowance of 3 pounds of steel wire for every piano, we find that about 216,000 pounds of music steel wire are used annually

in the United States, of which Washburn & Moen perhaps furnish 20,000 or 25,000 pounds, while the balance is imported from England and Germany.

The club, in order to make some sort of a plausible showing, publishes the following steel wire list of imports in 1889, compiled from custom house reports:

STEEL WIRE IMPORTED IN 1889.

DESCRIPTION.	IMPORTS, 1889.			DUTIES.							
	Pounds.	Value.	Value per lb.	Act of 1883.				McKinley Apparent.		McKinley Real.	
				Specific.	Equip. ad valorem.	Specific.	Equip. ad valorem.	Specific.	Equip. ad valorem.	Specific.	Equip. ad valorem.
			Cts.	Cts.	Per Ct.	Cts.	Per Ct.	Per Ct.	Cts.	Cts.	P'r Ct.
Smaller than No. 16 and not smaller than No. 36...	669,279	\$122,176	18.3	2½	14	2½	12	45	8.23½	7.73½	221
Smaller than No. 36.....	469,600	126,941	27.	3	11	3	11	45	12.15	8.15	309

This list certainly throws no light on the importation of music wire, for the club states positively that music wire is worth from 30 to 40 cents per pound, while the table shows 669,279 pounds at a cost of 18 cents per pound and 469,600 pounds at 27 cents per pound. These 1,300,000 pounds of wire include the 200,000 pounds of music wire which are annually imported, but as it does not fit the clever calculations of free traders they say that these tables do not show the "real increase" upon music wire. Why not? The "Reform" Club says music wire is worth from 30 to 40 cents per pound, and custom statistics show that the highest priced imported wire of that size is valued at only 27 cents. If the "Reform" Club's valuation of steel wire is correct, then the importers are continually undervaluing. Certain it is that they only pay duty (according to the "Reform" Club's own circular) on a valuation of 18 cents and 27 cents per pound, respectively, upon which the difference of duty as compared with the tariff of 1883 amounts to 7 73-100 cents and 8 15-100 cents per pound, respectively, and because the duty advanced the price apparently on an average 8 cents per pound, the "Reform" Club says the importers are charging 20 cents per pound more and the American manufacturers, Washburn & Moen, from 13 to 18 cents per pound more.

We find here again that according to the "Reform" Club's statements the importer is trying to use the McKinley bill to enrich himself in an unjustifiable manner, while the American manufacturers are not nearly as rapacious.

But to what extent is the piano industry injured by this increased duty?

Granting that the price for wire had advanced 8 cents per pound, it would increase the cost of a piano which sells at from \$250 to \$1,500 fully 2 1/2 cents—a tremendous tax on the poor man who spends \$500 for a piano.

And how much in dollars and cents does the great firm of Washburn & Moen, doing a business of millions of dollars every year, gain, allowing that they should even sell 30,000 pounds per annum, and providing further that they could obtain the full increase of duty? Not more than \$2,400 per year! A sum so small for such a gigantic concern that it requires a free trader of the "Reform" Club type to imagine that Washburn & Moen would waste time and money lobbying and doing "underhand work" at Washington to gain such a pittance for their enormous business.

But here we have again some of the "funny" figures and tables, and the clever manipulations of both by the great mathematician of the "Reform" Club.

What are the facts? The duty had been advanced about 8 cents per pound, but the majority of German and English manufacturers have reduced the price of music wire in proportion to the increase of duty, and music wire, with the exception of one brand, is to-day selling at nearly the same price as before the McKinley bill, and all the alleged lobbying and "underhand work" of the Washburns have been for naught!

In no instance is the perennial cry of the parrot and the free trader "the tariff is a tax" more correct than in this particular case of music wire. Unfortunately for the "Reform" Club, however, the tax is not on the American consumer, but it is paid entirely by the foreign manufacturer.

The "Reform" Club prints a price list of music wire, is-

sued by Palmer, Cunningham & Co. Careful inquiries among all the leading piano manufacturers developed the fact that this firm is wholly unknown as importers of music wire.

All importers issued new price lists after the passage of the McKinley bill, and yet the majority are glad to sell now

at old prices, which fact demonstrates that the duty on wire is not "protective."

To prove that the advance in duty is not sufficient to protect or foster the manufacture of piano wire in this country, we quote from a letter of one of the largest manufacturers of piano wire in Germany who contemplated the starting of a wire mill for the manufacture of piano wire in America, but has abandoned the idea after careful examination. The letter is dated March 22, 1891. He says:

I find that I can, even with the increased duty, compete more successfully if I manufactured here and pay that duty, because of the immense difference in wages here and in America.

When you consider that wire manufacturers pay from 1 1/2 to 2 cents per hour for labor in Germany and that I would have to pay 15 to 30 cents per hour in America you will readily see that the duty is not adequate.

A duty of 45 per cent. is equal to a protection of \$68 on a production of 600 pounds of wire a day. It requires 50 to 60 men to make 600 pounds per day. Take 50 men who earn here (Germany) about 24 cents per day, which would be \$12 for 50 men; in America their wages at \$2 per day would amount to \$100—a difference of \$88—against which there would be the duty of \$68—a difference of \$30 against the American manufacturer, not figuring the increased expenses, besides the risk that your free trade party might at an early date reduce the duty again.

If you Americans intend to protect your industries, which is quite correct, considering your position, you must impose much higher duties.

Can it be stated any more clearly that the question of protection or free trade is simply the question for the workingman whether he is to receive high wages under protection or starvation wages under free trade?

The statement regarding

PIANO ACTIONS.

in the "Reform" Club's circular is a worthy conclusion of this conglomeration of false statements and idiotic calculations.

It opens with the assertion that "previous to 1874 piano manufacturers made their own actions;" that "a single firm makes 30,000 actions a year; that probably over one-half of the total number of pianos made contain actions made by piano makers," and that "two action makers manufacture one-half of all the piano actions used."

Here is another puzzle evolved from the wonderful brain of the "Reform" Club's manipulator of figures, tables and statements. He states, first, that 72,000 pianos are made annually; then that one half of all the actions are made by the piano makers themselves.

This would leave 36,000 actions to be supplied by importers and American action makers, but the "Reform" Club claims that one firm of action makers alone supplies 30,000 actions, which would leave 6,000, and then again he states that two firms of action makers alone supply one-half of all the piano actions used. This, again, would imply that the other 10 firms make actions but cannot sell them, and that the importer who caused such a disturbance in Washington imports actions with no prospect of ever selling them.

These rampant statements are in perfect harmony with all free trade statements, and must be accepted as such. The facts regarding the piano action business are these:

The manufacture of piano actions as a specialty was commenced as far back as 1856. A great many actions were imported, especially from 1865 to 1880, when the upright pianos were introduced in this country. An action for an upright piano being much more complicated, the cheap labor of Europe had therefore the advantage over the high priced labor of America.

As the demand for upright pianos increased, however, so the manufacture of upright actions increased, because the American action, although dearer, is so much better than the imported that the piano manufacturer gladly pays the difference, especially as the wood in the imported actions continually warps and shrinks, causing the action to be very unreliable.

Although the duty on actions has been raised from 25 to 45 per cent., the fact remains that piano actions are to-day sold for less money than before the McKinley bill, and here again the "tariff is a positive tax" on the foreign manufacturer! and the American workingman has the assurance that he cannot be crushed by the product of European pauper labor, which the "Reform" Club desires to dump on our shores free of duty.

It is perhaps quite in place to examine that fake petition sent to Congress by the piano makers of the United States against any increase in the duty on piano actions, as alleged by the "Reform" Club.

Of the firms who signed this petition only a few are piano manufacturers. Not a dozen out of 200 piano manufacturers (the "Reform" Club's own figures) could be induced to sign a petition against a measure which was called "unjust, obstructive and fatal to the piano making industry of this country." The "piano manufacturers" who signed this petition manufacture a few hundred pianos yearly out of the 72,000 made in the United States!

CONCLUSION.

By false statements, erroneous figures, wild and reckless manipulation of the same, the "Reform" Club attempts to show that the piano industry has been injured by the McKinley bill.

We have shown by indisputable facts that the results of the McKinley bill have been and are beneficial to this industry, but especially to the workmen employed in it, inasmuch as German piano manufacturers have been compelled to withdraw their advertisements from the music trade journals, giving up the American market to the American manufacturer, which means remunerative employment to a large number of workmen.

We have shown by documentary evidence that the United States Supreme Court put a stop to the jugglery of importers who managed to pass tuning pins through the custom house under a wrong classification, and thereby have shown that the "Reform" Club printed a deliberate falsehood when it stated that the McKinley bill increased the price of tuning pins.

The McKinley bill has benefited the piano trade because it freed this industry from the danger of depending for its supply of felt entirely upon foreign monopolists who, during the Franco-German war, did not hesitate, when there was a scarcity of felt, to exact \$15 for a single pound of piano felt from the piano manufacturers, while the regular price was not more than \$6 per pound.

The McKinley bill has put the American felt industry on a firm basis, and the result is that the piano manufacturers to-day are not only independent of the importers, but they can buy their felt from 5 to 7 per cent. cheaper than before the passage of the McKinley bill, although the duty has been actually advanced 46 cents per pound.

We have further shown that the malicious insinuation of the "Reform" Club as to the "underhand work" of American wire manufacturers is ridiculous in the extreme, and that piano actions are sold for less money now than a year ago.

We have shown conclusively that on all articles upon which duties have been raised (about which the tariff reformers make such an everlasting howl) and which are also manufactured in this country, such as felt, actions and keyboards, the price has actually been reduced in spite of the increased duty, because the American manufacturer of these materials could hold the importer in check, while the price of those articles for which the piano industry depends chiefly or entirely on the foreign manufacturer and which do not receive sufficient protection to encourage home manufacture have been advanced or at least maintained.

If ever the free traders published a pamphlet which demonstrates that protection means high wages and free trade low wages for the workingmen, it is this shamefully misrepresenting pamphlet on the piano trade.

—Mr. George Miller, of the Lester Piano Company, of Philadelphia, was in town last week purchasing supplies, and reports business as good.

—The New York address of Messrs. Breitkopf & Hirtel, the music publishers, is No. 15 East Seventeenth street, and not No. 14 East Fourteenth street, as announced in our tan colored contemporary, the latter building having been torn down something over a year ago, the number now forming part of a dry goods building.

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After 172 years the great house determined to open a branch on the Western Continent, and its representatives

can now be found at the New York office, No. 15 East Seventeenth street, where a large stock of publications will also be carried. The enormous development of the taste for classical music, the wonderful effect of legitimate German opera, the spread of the literature of the piano and the general advance in musical culture, coupled with the passage of an international copyright law, are the significant causes that led to this important step.

Of course the Breitkopf & Härtel catalogues embrace everything conceivable and necessary in the music publishing line, but their specialties are editions of complete works of the classic composers of the past and present and the publication of collections of standard works at popular prices. In their list of authors we find the names of the following living composers: Bruch, H. Hofmann, Jadassohn, Nicodé, Reinecke, Rubinstein, Scharwenka and many others less famous.

The New York branch is managed by Mr. Reinhard Volkmann, a grandson of Dr. H. Härtel, of the Leipsic house,

and Mr. Kurt Moebius, who has also seen service at the home establishment.

In all matters referring to the business or transactions of the firm in this country parties should address the New York branch to insure prompt and effective attention.

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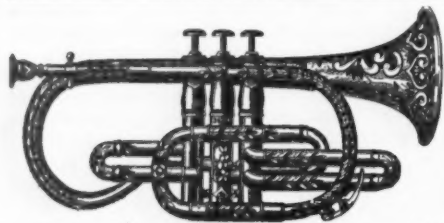
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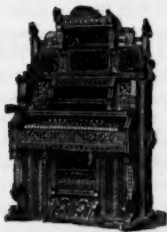
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Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER, }
233 STATE STREET,
CHICAGO, July 8, 1891. }

EFFORTS are being made in this city by several different parties to improve on the present upright piano, and several of these ideas are so near readiness for a practical test that it becomes really interesting to know how these experiments are going to turn out. We hope to be able to report on some of them soon, and in the meantime can only report that the first genuine Lyon & Healy piano is in their warerooms, and though looked upon by the house as only an experiment it is certainly a very successful one, and those of the trade who have examined and tried it haven't hesitated to speak in terms of commendation of it.

Mr. C. A. Gerold is having so much success with his large upright that he has concluded to use the same scale, as far as practicable, in a small grand.

It is understood that the Chicago Cottage Organ Company have started on their first dozen pianos.

The Schaeffer Piano Company have issued their first catalogue.

Mr. Will L. Thompson will make East Liverpool, Ohio, his permanent headquarters hereafter, and the Chicago business will be under the care of Mr. C. F. Thompson, who reports a continuously successful trade.

Mr. Hugo Sturz, of Messrs. Sturz Brothers, was in the city this week and arranged with Mr. Henry Detmer to handle their goods in this city.

Mr. I. N. Rice, of the Rice-Hinze Piano Company, and Mr. Thos. Floyd Jones, of Messrs. Haines Brothers' branch house here, have gone West as far as Denver and Salt Lake. Mr. J. C. Macy, the president of the Rice-Hinze Piano Company, is expected to join them at Des Moines, Ia.

The Mason & Hamlin pianos, which replace the Chickering pianos in the Chicago Conservatory and the Auditorium Recital Hall, have been placed in position, and from the officials it is learned that the change is thoroughly satisfactory.

Mr. P. P. Calvo, U. of Bogota, republic of Colombia, South America, was a recent visitor to Chicago, and bought a number of Story & Clark organs. Among the number was the first organ to leave the factory containing the electric motor attachment. Mr. Calvo is said to be a very excellent electrician, and insisted on having this particular organ. There is said to be no end of trouble in getting instruments to this destination, steamship, railroad and mule back being the methods of transportation.

Messrs. Story & Clark's business for June was 'way ahead of last year's record.

Messrs. Lyon & Healy had the largest trade last month of any June in the whole history of the house.

Lake Geneva, Wis., is becoming a favorite summer resort of the music trade. Among this year's guests ap-

pear the names of Mr. P. J. Healy, Mr. W. W. Kimball, Mr. I. N. Camp, Mr. Geo. W. Lyon and Mr. C. N. Post.

Mr. I. N. Camp is expected back on Monday next.

Mr. M. J. Chapman, representing the Brown & Simpson Company, of Worcester, Mass., was in town this week.

Mr. T. J. Maguire, a brother-in-law of Mr. R. W. Cross, is now with the Chickering-Chase Brothers Company, of this city. Mr. Maguire was one year with Chickering & Sons and three with Kroeger & Sons.

The first Mehlin piano has made its appearance in the warerooms of Messrs. Steger & Co., and Mr. Steger is much pleased with it.

To-morrow being the "glorious Fourth" all the music stores will remain closed the entire day.

At the trial of the State of Nebraska v. Geo. K. Morehouse, Mr. Frank King appeared as a witness for the State, but the result of the trial has not been ascertained here yet. Mr. Morehouse's peculiar methods of bookkeeping and his more peculiar methods of dealing were pretty plainly shown up, and it is the opinion of some who were present that the result will be very disastrous to him.

We hear that Mr. R. H. Day has secured one-half of the first floor of the Baldwin Furniture Company, which is located on Wabash avenue, one door south of the Kimball Company's store, and will take possession August 1. He will have the Colby piano and reports that arrangements are being made for other lines.

The Rydman Piano Company, of Des Moines, Ia., who were attached for a small sum, have been released from it, and the business is being taken care of by the parties who are interested in the reorganization of the concern. The parties interested are understood to be the Manufacturers Piano Company and the Chicago Cottage Organ Company, of this city.

The Evansville Defalcation.

THE entire time of the Superior Court was occupied yesterday in the trial of the suit of the First National Bank against its late paying teller, Charles H. Ritter, and his bondsmen, to recover \$76,000, the amount of the shortage to which Ritter pleaded guilty in the Federal court a few weeks ago of having taken from the bank's funds.

The court room was crowded during the day. Among them was Charley Ritter, who occupied a seat near his attorneys. He listened to the damaging evidence with apparently as little concern as any in the room, displaying the same cool demeanor that he has shown ever since the terrible facts of his crime became known.

The trial was opened by Hon. George Cunningham with a brief but very strong statement, in which he proposed to show by undoubted proof the true amount of Ritter's shortage and the manner in which it was secured, and showing that he not only misled the bank officials but that he successfully blinded the Government bank examiner as to the true state of affairs. From the evidence given yesterday it appears that Ritter was given the privilege of receiving as well as paying money, and at the close of each day's business all money received was turned over

to Ritter and he was held responsible for the entire amount in the bank's vaults.

The books of the firm of Charles Schmidt & Co. (the piano and organ house) were brought in as evidence, by which it was shown that during the year 1888 the firm paid out the sum of \$10,000 in excess of what had been received, which amount, the plaintiffs claim, was taken from the bank's funds by Ritter without having made a note of it on the bank's books.

It was also shown that during the early part of 1889 the firm of Charles Schmidt & Co. entered an account with the First National Bank, and in order to enable the firm to illegally draw money from the bank Ritter entered fictitious credits to the amount of \$16,000 upon the books in favor of the firm of Schmidt & Co., the books of the latter showing that the money was entered as loans from the bank. The evidence showing how he managed to hide his shortage from the Government bank examiner showed that in addition to the immense defalcation the crime of forgery had been committed.

On the afternoon of August 25, 1890, the bank examiner gave notice that he would call the next morning to examine the bank's books and cash. This warning gave Ritter ample time to prepare to receive the Government official, from whom he successfully hid all trace of his shortage.

Examination of the books showed that Ritter should have \$143,468.55 in cash on hand. The examiner in counting the cash discovered it to be \$54,752.38 short. This amount Ritter accounted for by producing a forged check bearing the name of August Leich in favor of Pearce & Co. for \$35,000, a forged receipt of the Adams Express Company for \$5,000 for mutilated currency sent to Washington, D. C., a duplicate check of the Ohio Valley Railroad Company for \$9,000 and several other forged papers sufficient to make up the deficiency. This explanation seemed to satisfy the bank examiner, who took an itemized account of the forged checks.

The defense entered a general denial, alleging that Ritter had borrowed \$50,000.

Judgment was taken in the case for \$77,000, of which amount the court gave judgment against Ritter's bondsmen for \$51,612.—Evansville "Courier," June 28.

Notice.

SPRINGFIELD, Ohio, June 26, 1891.

THE Arcade Music House, successor to R. F. Brandom & Co., has sold its stock of pianos and organs to Messrs. Hockett Brothers & Puntenney, and has discontinued business.

Mr. Horace E. Schenck will continue in the office of said Arcade Music House, with full authority to settle all the accounts of R. F. Brandom & Co. and the Arcade Music House.

Persons indebted to either of the aforesaid companies will please call and make settlement.

(Signed)

R. F. BRANDOM & CO.,
ARCADE MUSIC HOUSE,
per O. S. KELLY.

Notice.

SPRINGFIELD, Ohio, June 25, 1891.

I have sold the stock of pianos and organs and Arcade Music Store to Messrs. Hockett Brothers & Puntenney, of Columbus, and can say for these gentlemen that they are honorable and responsible, and I can readily recommend them to the people of Springfield and the public in general.

Very respectfully,

O. S. KELLY.



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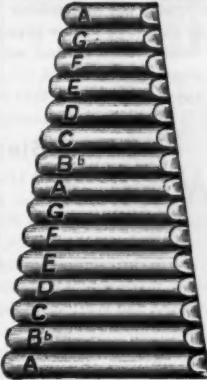
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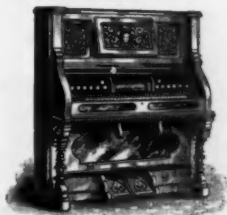


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THE number of salesmen of the very first rank in the piano and organ trade is limited, and the loss of one of this class is quite as serious at this time as the death of a leading member of the trade, particularly when vital and important functions are intrusted to his keeping, as was the case with Harry T. Stevenson, who died last Monday, June 29. Mr. Stevenson had charge of the piano and organ department of the firm of Otto Suto & Co., Baltimore, and during Mr. Suto's annual European trips he exercised part of the control of the whole business. Mr. Suto left for Europe on June 17, only a few days before Stevenson's illness, the particulars of which we take from the Baltimore "American":

Mr. Stevenson had been ill only eight days. On the afternoon of Saturday week he left Suto's music store, where he was employed, to start off on his vacation. He intended going to Old Point Comfort. While putting on his collar before leaving the house, he twisted his neck and felt a terrible pain shoot through his head. After dressing he went to the station, though still with the pain in his head, and took the train for Washington.

On the train Mr. Stevenson became worse and was delirious. When the train reached Washington he was sent to the Providence Hospital. Some friends heard of his condition and he was brought to his home Sunday week. Dr. David Street was called in and he said that Stevenson was suffering from meningitis. The young man did not grow any better, and for days he was unconscious. His mother came on from Rochester to be with him, and on Monday morning early he grew worse. Dr. Christopher Johnston and Dr. Street were called in, but he died about 5 o'clock. Dr. Street said that meningitis in his case might have been caused by the twist of his neck, but it was impossible to tell always what caused a thing of that kind.

Stevenson was one of the most intelligent and competent retail piano salesmen in this country, who had the ability and facility to secure good prices for the higher grade instruments, and who never sold medium and lower grade pianos and organs by misrepresentation. He believed in disposing of goods on the highest plane of mercantile rules and refused to adopt any cheap or commonplace devices to close a sale. In short he represented the best element of the modern, intelligent, gentlemanly, musical American piano and organ salesman, and it will be a most difficult problem for Otto Suto & Co. to find someone to fill his place.

Square Pianos.

IN addition to the detachable uprights R. M. Bent & Co., the piano manufacturers at 767 and 769 Tenth avenue, New York, are making their well-known square pianos and have one lot of 100 now completed.

There are a number of dealers in various sections of the country with whom square pianos are still in demand. In some States the prejudices in favor of the square still prevail and good square pianos continue to find purchasers. The dealers who control such trade might as well know that Messrs. R. M. Bent & Co., of this city, can supply them, and it is for this reason that we mention all this.

Stencil.

"WE are sorry to trouble you again," writes a firm South on the stencil question, "but an agent here is selling the Wing & Son piano, and claims that they are manufacturers," &c.

There is no piano factory of Wing & Son, hence the piano of that name is a stencil. Ask the agent to state the location of the Wing or Wing & Son factory. If he gives you the address send it to us, and if there is a Wing factory on that spot we will give a bonus. There is no such factory, and the agent who says so should be reported to your district or State's attorney and hauled up for swindling the community.

The A. B. Chase Piano.

OFFICE OF THE A. B. CHASE COMPANY, }
NORWALK, Ohio, July 1, 1891.

Marc A. Blumenberg, Esq., Musical Courier, New York City:

DEAR SIR—You ask us how business has been with us the first six months of this year as compared with the same period in 1890. We feel a little hesitancy in stating the actual facts in the case, for reasons that will be apparent to you on reading and comparing them with the state of the piano business generally throughout the country. Our books show that in number of pianos sold we exceed the first half of 1890 by 59 per cent. and that in invoice value we exceed by 62 per cent., showing that the average of each instrument sold is greater this year than last.

In organs our sales exceed last year in number $2\frac{1}{2}$ per cent., and in value almost exactly the same, showing that the average value of each organ sold is slightly less than last year. In the management of our business we have pursued the even tenor of our way, sending out no goods on consignment and offering no special inducements to our customers to stimulate trade unhealthily now to its detriment later on in the season. We have accomplished these results with only one traveling man, whereas we have previously employed three.

Most of our orders have come in by mail, and we have been specially gratified by receiving orders from several

of the large cities for a goodly number of pianos to be made up to order in special styles and fancy woods, including several in white blister maple, prima vera or white mahogany, satin wood and finely figured English oak. We take this as a sure indication that the quality of our pianos has won the admiration of some of the wealthiest and most musical people in some of our largest cities. We anticipate a very large trade for the remainder of the year.

Yours sincerely,

The A. B. CHASE COMPANY,
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During the months of June, July and August we make the unprecedented offer of giving away every tenth piano sold to the purchasers who comply with the following rules:

First—Cut this advertisement out and bring it with you.

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Third—All sales must be actually closed and \$25 paid down, with agreement to pay not less than \$10 per month.

Fourth—That purchasers agree to the following, viz.: That the advertiser, on or before June 4, select an hour and a day in each of the three months and place in the Allegheny Safe Deposit Company vault, securely sealed, there to remain until September 1, 1891, on which date they will be opened in our wareroom and bills of sale made to the winners of pianos whose date of purchase comes nearest to the hour and date selected.

In making this offer we wish purchasers to understand that this is not a fake advertisement, but is strictly bona fide and made solely to draw the attention of the public to the famous pianos we sell and the easy terms on which we sell them, and we pledge ourselves that wherever it can be shown that under like conditions we have not sold our pianos at as low a price as any other dealer in either city we will present purchaser with piano.

We sell the great Ahlstrom, Kroeger & Son, Kurtzman & Co. and Mathushek & Son pianos at prices ranging from \$250 to \$500, and on payments of \$25 down and \$10 per month.

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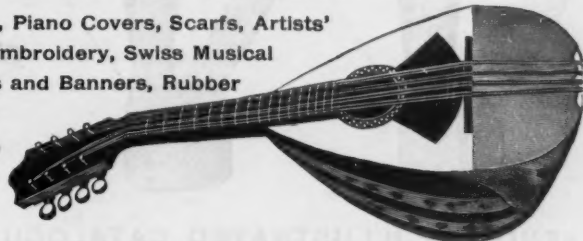
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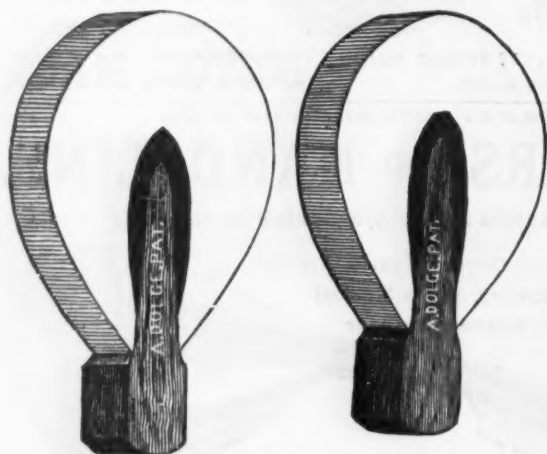
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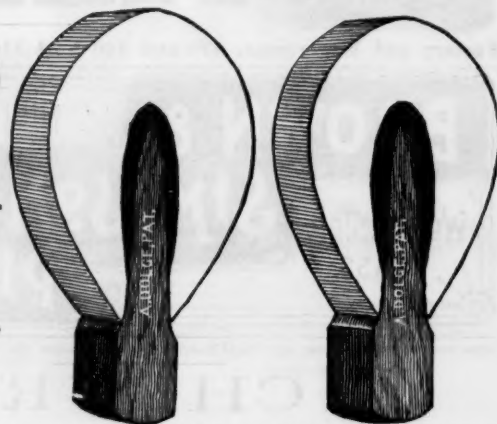
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